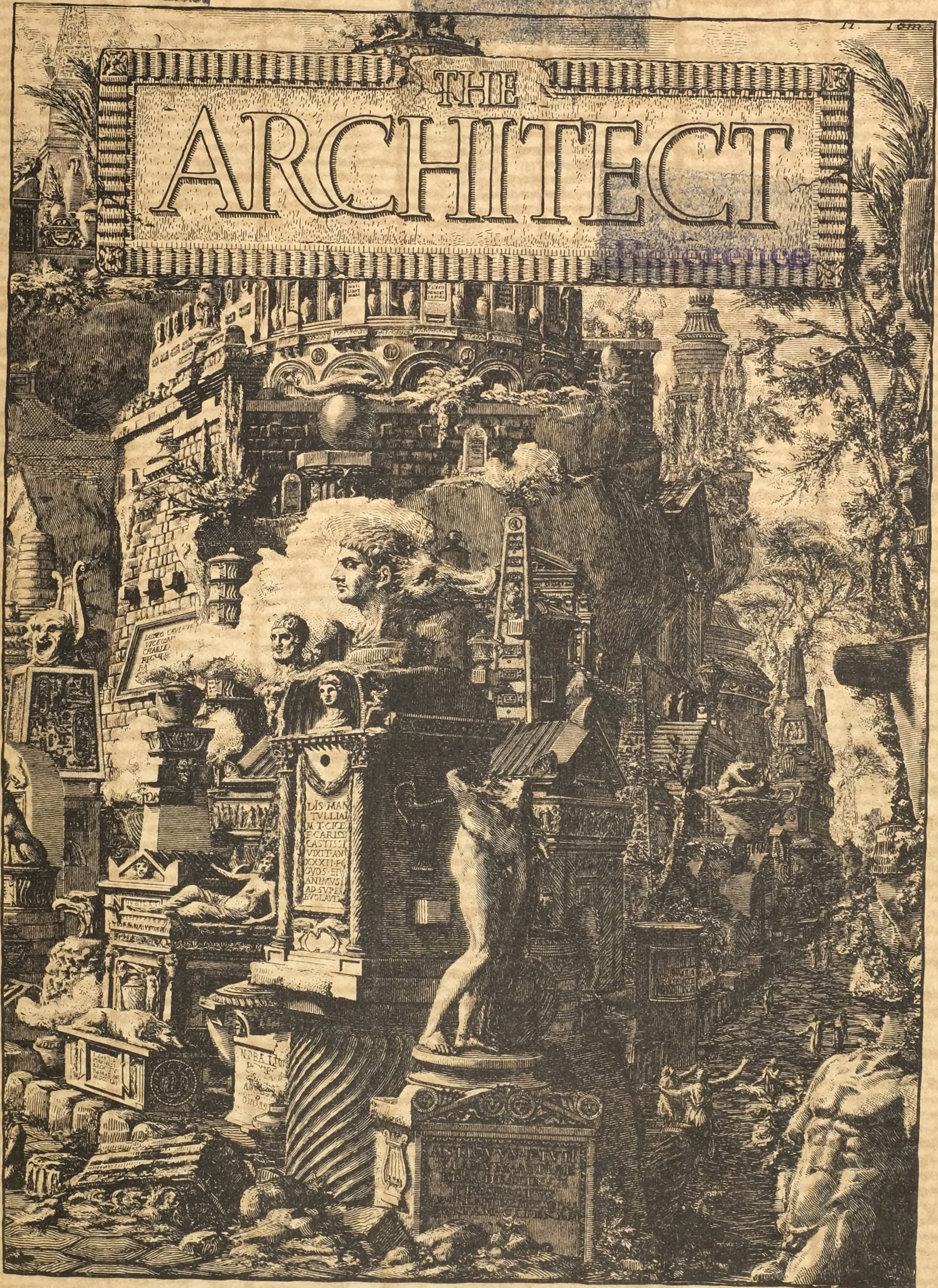
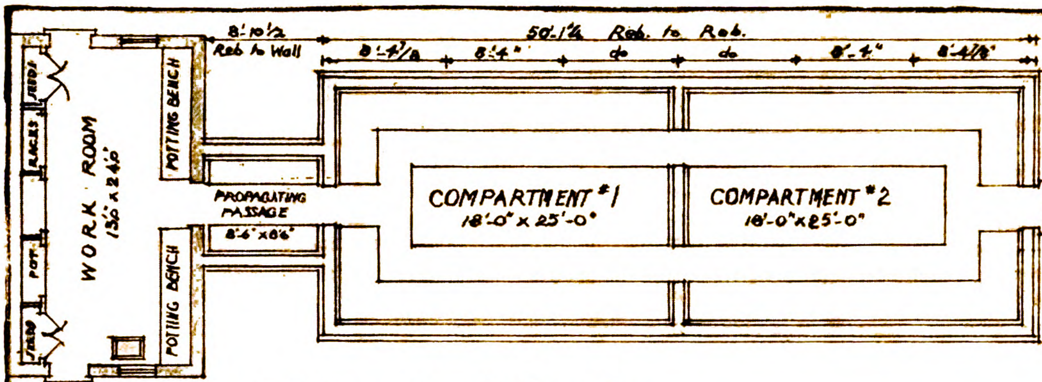


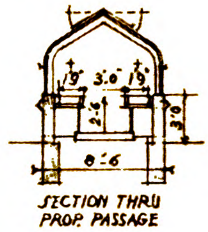
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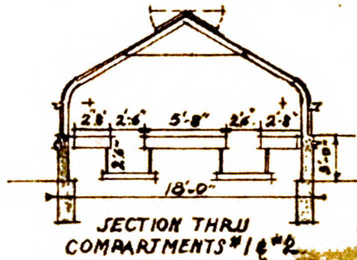
OCTOBER, 1925

Piranesi

75c. the copy









Using the Offset Passage to Solve a Vexatious Problem

ONE of the problems of attaching glass enclosures to other buildings, is the frequent confliction of windows, likewise the resultant appearance of an after-thought or hitched-on effect.

Dwight James Baum in his linking of the Robert J. Law, Jr. Swimming Pool and Garage at Portchester, New York, completely solved the problem by using an offset passage. Such passages are admirable for propagating, or the growing of orchids, ferns and shade loving plants in general.

To all of which let us add, that no wood but Cypress is used in our houses. Tide-water, Red Gulf, sap free Cypress, the best that grows.

For over a half century we have continually been making tests of other woods, and now unreservedly declare ourselves for Cypress.

This is number seven of a series of studies, each done in lithograph by Vahan Hagopian. Every six months reprints of the preceding studies will be mailed to all who send their names.

LORD & BURNHAM CO.

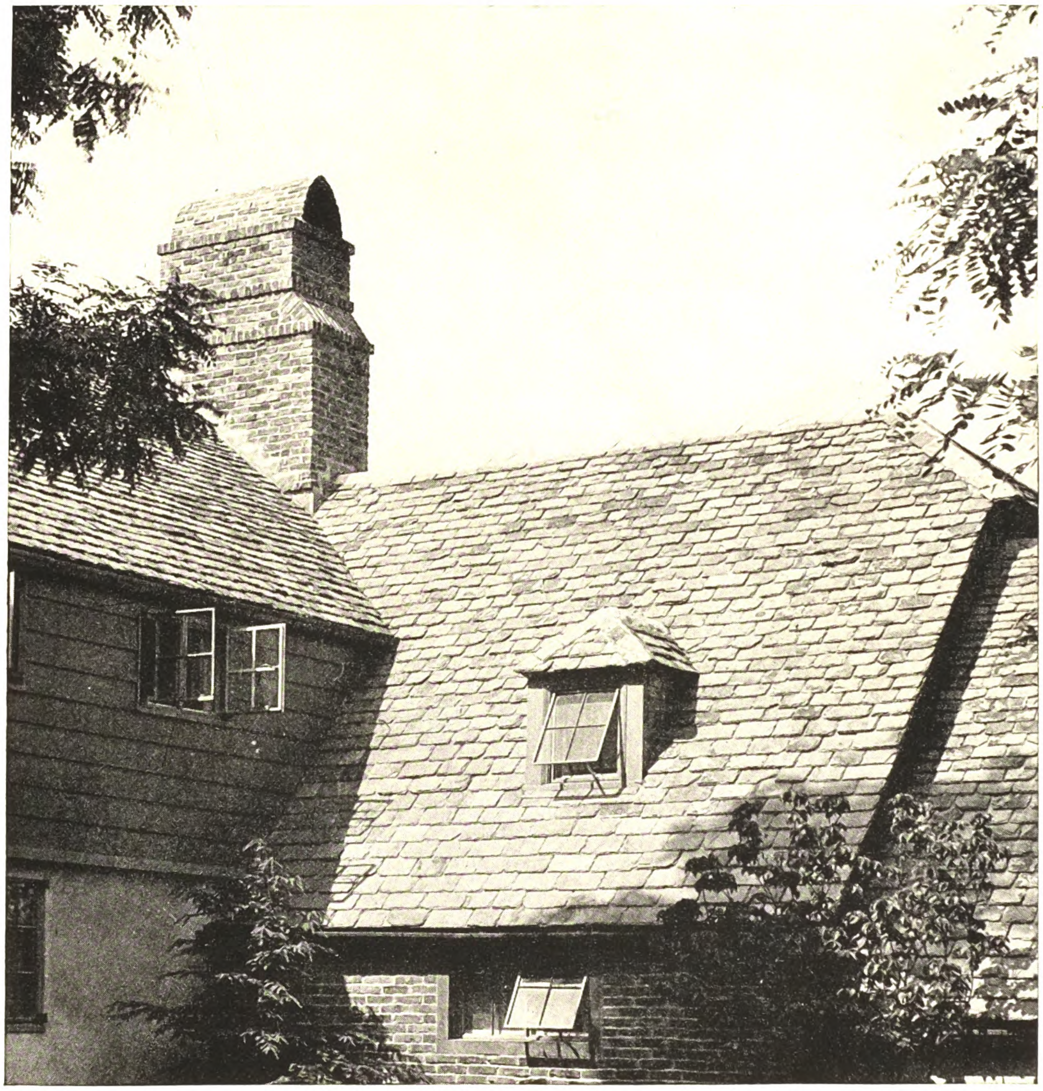
Continental Bank Bldg., Chicago

30 East 42nd St., New York

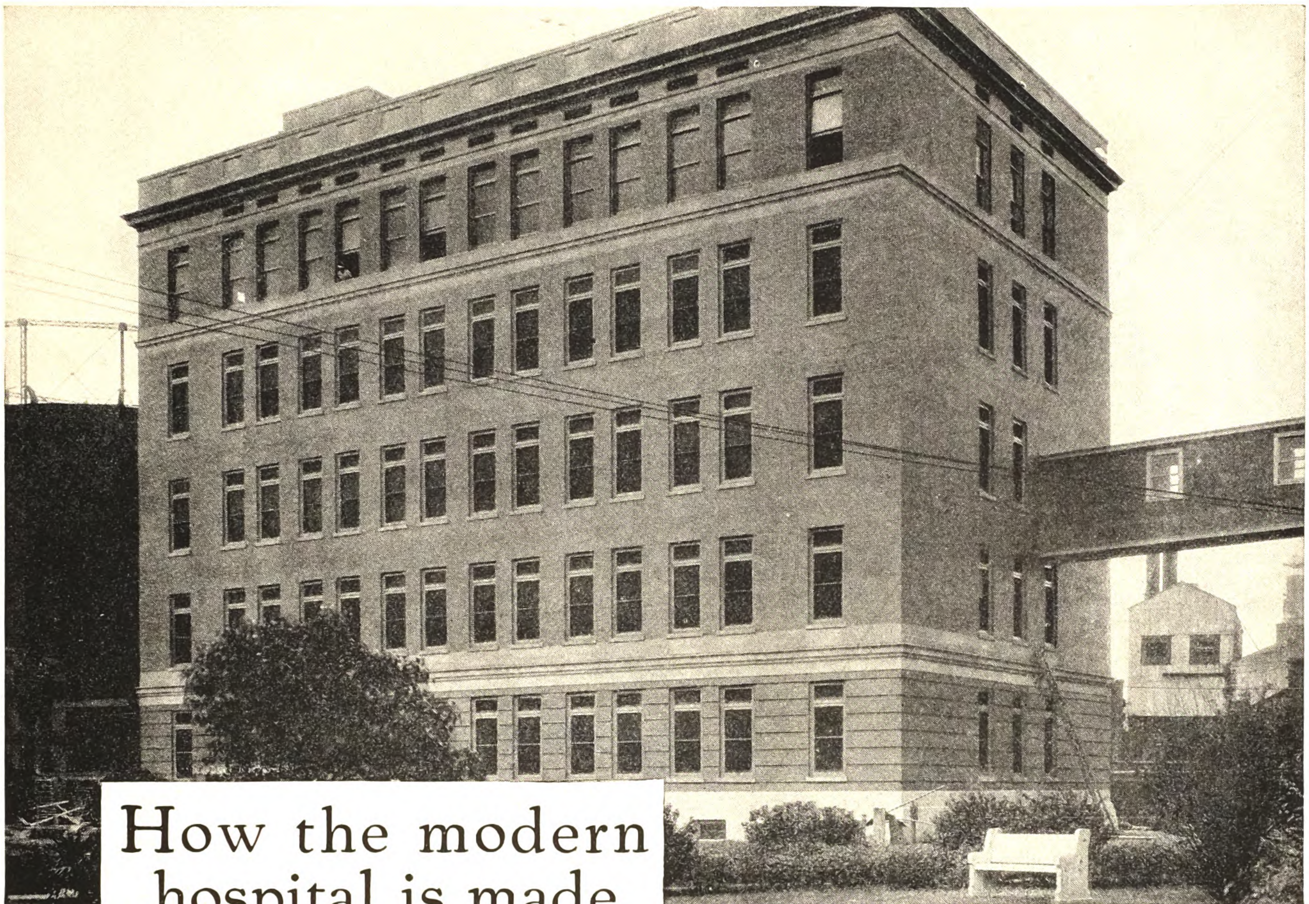
Offices in all principal cities



GLASS ENCLOSURE STUDIES ~ PLATE Nº 7



THE ARCHITECT is published on the first of every month by the Forbes Publishing Co., Inc., 101 Park Avenue, New York. SUBSCRIPTION: U. S., Cuba, and Mexico, $8.50 per year, 75c. per copy. Foreign subscription, $9.50 per year. Entered as second-class matter October 3, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1879.



How the modern hospital is made soundproof

If there is one building, more than another, where soundproof walls are imperative it is in the present-day hospital.

Pyrobar Partition Tile are being used increasingly for this service because their closely-knit gypsum crystals enclose millions of noise-deadening air cells.

Tests made by engineering authorities show that Pyrobar Tile are 60% more effective as sound insulators than many other types of building tile.

Pyrobar also bar fire. They are light in weight, erected quickly and economically. Write for booklet describing Pyrobar and showing typical installations.

UNITED STATES GYPSUM COMPANY
General Offices:
Dept. H, 205 West Monroe Street, Chicago, Illinois

PYROBAR
PARTITION TILE

Charity Hospital, New Orleans. Architect: Favrot & Livaudais
Contractor: G. E. & E. E. Reimann Co., Ltd.
26,500 sq. ft. Pyrobar Partition Tile used

USG

Fenestra for



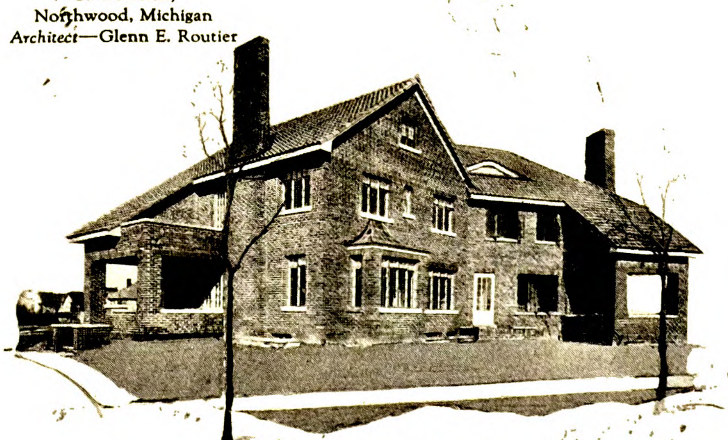
"SOMETHING better"—which ought to cost more—actually costs *no* more and *frequently costs less!*

In this fact you'll find the reason why so many Fenestra Casement Windows are being specified for American homes, both large and small. And the "something better" side of the question usually has a much greater influence in the choice than the "lower cost."

Just consider these Fenestra advantages and we believe you'll agree. Steel construction permits slender bars and small panes—qualities of beauty in Fenestra that invariably add to the attractiveness of any type of home. This beauty is readily and economically available because Fenestra units in a variety of sizes and combinations suitable for any type of construction, may be secured through local dealers.

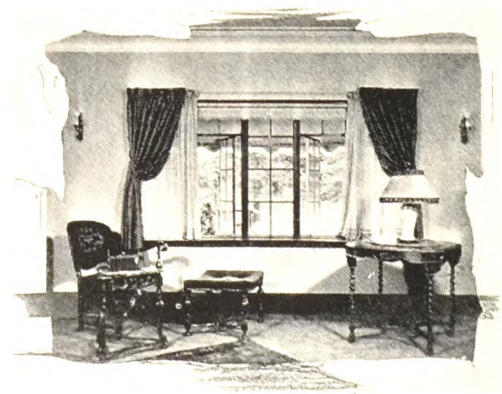


Home of
C. W. Ditchy
Northwood, Michigan
Architect—Glenn E. Routier



Home of James Mitchell, Cleveland, O.
Architect—James Mitchell

Home of Gordon Fernley, Interior
Detroit, Mich.
Architect—Ricardo French



Casement Windows
Residences

Fenestra Casements serve the owner's interests by providing more light and better control of ventilation. They cannot warp nor stick. They can be washed easily from the inside. They can be most attractively screened and draped. They conserve wall space. All of these advantages meet the housewife's ideas of what a "window should do."

On these pages are a few Fenestra installations which indicate the versatility of Fenestra Casements. That you may properly consider the use of Fenestra on your next operation, we will gladly send you our new Fenestra Casement booklet together with a complete set of architectural details.



See Residence
Glendale, California
Architects—Hockinsmith
Engineering & Construction
Company

DETROIT STEEL PRODUCTS COMPANY
East Grand Boulevard, Detroit, Mich.
Factories in Detroit, Mich., Oakland, Cal., and Toronto, Canada
For Canada: Canadian Metal Window & Steel Products, Ltd., 160 River St., Toronto, Ont.



Home of Gordon Fernley
Detroit, Michigan
Architect
Ricardo French

Fenestra

for homes and apartments
schools and institutions
commercial buildings
all industrial structures



What Is Demanded of a Floor?

AN attractive appearance not only for the first few months, but also after years of harsh abuse—this is what is demanded of a floor.

Other floors may look like Stedman, but our record of well over 2,000,000 square feet of reinforced rubber flooring, made and laid by us, confirms us in the belief that we have a floor of sturdy construction—a floor whose quality has not and will not be weakened to meet price.

J H Stedman
NATURIZED FLOORING
PATENTED

STEDMAN PRODUCTS COMPANY

"Originators of Reinforced Rubber Flooring"

SOUTH BRAINTREE, MASSACHUSETTS

Agencies in principal cities *See local telephone directory*

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4 Park Street, Boston	1217 Book Building, Detroit
1524 Chestnut Street, Philadelphia	216 Union Building, Cleveland

Manufactured and sold in
Canada by the Gutta Percha and Rubber Ltd., Toronto

Typical Stedman Floor Installations

Pacific Bank, New York City	Jefferson Hospital, Philadelphia
First National Bank, Detroit	Baylor Hospital, Dallas, Texas
McKim, Mead & White, N.Y.	Ritz-Carlton, New York City
Mayor's Office, Quincy, Mass.	Tuller Hotel, Detroit
St. Gregory's Church, Phila.	St. Mary's Seminary, Cleveland
Christian Science Church, Cleve.	High Schools, Denver
Grosse Point Country Club, Det.	Public Schools, Boston
Elks Club, Philadelphia	Stetson Hat Store, Philadelphia
Children's Hospital, Columbus	Nettleton Shoe Store, New York
Fifth Avenue Hospital, New York	Russek Beauty Shop, New York

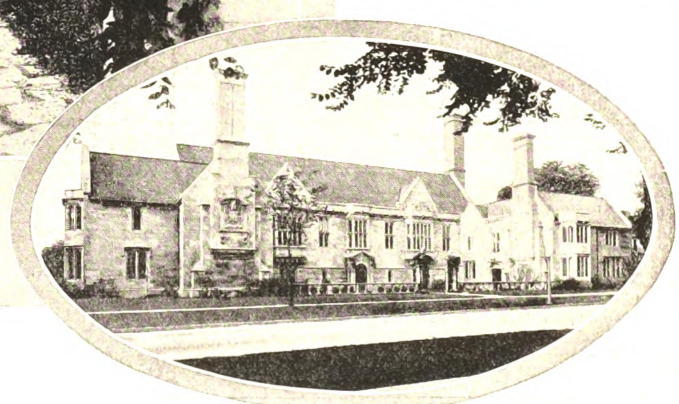
Stedman

REINFORCED RUBBER FLOORING



Social Center Building,
University of Illinois, Urbana, Ill.
Holabird & Roche, Architects

CRITTALL
Steel Casements



All Crittall Casements and Windows are made of Crittalloy—the Copper Bearing Steel

Crittall Steel Casements give an authentic note to Tudor types of architecture, now widely favored for modern universities and schools.

Their picturesque beauty is combined with very practical advantages of maximum light, ventilation and weather-tightness, and the fine materials of which they are built are a guarantee of long and satisfactory service.

CRITTALL CASEMENT WINDOW COMPANY · *Manufacturers*
10971 Hearn Avenue, Detroit, Michigan

LEHIGH PORTLAND CEMENT HOME COMPETITION

for the architectural design of moderate-cost, fire-safe concrete masonry houses and bungalows

Open to all Architects, Draftsmen and Students

GRAND PRIZE: $1000

The Competition Closes at Noon, November 10, 1925

To be awarded, in addition to any other prizes which may be won, to the competitor whose entries in both classes may together rank highest. To be eligible for the Grand Prize competitors must therefore submit at least one drawing in each class A and B as described. Competitors may submit any number of designs.

First Prizes: Class A, $500.; Class B, $500.
Second Prizes: Class A, 300.; Class B, 300.
Third Prizes: Class A, $200.; Class B, $200.
Fourth Prizes: Class A, 100.; Class B, 100.
20 Mentions, 10 in each Class A and B, each mention $50.

COMPETITION PROGRAM

The purpose of this competition is to develop as an inspiration to American homebuilders an interesting series of well designed economical houses of bungalow and two-story types. This competition is similar to previous small house competitions but calls for all houses to be designed in concrete masonry construction (portland cement stucco on concrete block or concrete building tile) of which a complete description will be found in the accompanying*circular. It will be noted that in addition to the competition drawings, the program calls for brief typewritten notes explaining materials and color scheme used for the exterior and the structural safeguards employed by the designer to reduce fire hazards.

Stucco may be of any color or texture selected by the designer, but for the purpose of economy is to be made with *gray* portland cement to which any desired color may be added as explained on the second page of the circular. (See later paragraph under heading "Descriptive Text to Accompany All Drawings").

The factor of safety against fire is considered of great importance in developing the plans for this competition. The use of concrete masonry construction, with such other sensible structural safeguards as the designer may wish to introduce, will insure this desirable condition. In awarding prizes the jury will seriously consider this point.

The Lehigh Portland Cement Home Competition is divided into two stages as follows:

Class A A Six-Room Two-Story House with one or two baths and cellar (Plans limited to 26,000 cubic feet).

Class B. A Five-Room Bungalow with one bath and cellar (Plans limited to 20,000 cubic feet).

** The circular referred to throughout this program will be sent on request by The Architectural Forum, 383 Madison Avenue, New York*

Important Note

Each drawing submitted must be accompanied by brief typewritten notes, not over 1,000 words in all, explaining:

(a) Methods suggested by the designer to provide structural safeguards against fire.

(b) Description of the exterior design, explaining color and texture of stucco, type and finish of doors, windows and exterior trim; materials and color of roof (which must be at least fire-retardent) and any other decorative elements used for the exterior, such as colored tile or ornamental metalwork.

Class A-Six-Room, Two-Story House

Plan—Shall contain living room and dining room (separate or combined); two or more bedrooms; kitchen and one or two baths. A sun-porch or dining alcove may be added under the cubic footage limitation without counting as another room. The "efficiency" type of plan may be used, introducing door-beds and dressing closets without counting as another room. The front entrance shall be into a hall, vestibule (neither counted as a room) or directly into living room. The service entrance must be separate and ice-box located therein. A cellar must be provided sufficiently large for storage, laundry and heating equipment. Cellar plan and layout should be shown.

Size—Including porches and projections not to exceed 26,000 cubic feet in accordance with the measuring system outlined below.

Cost—Not to exceed 50c per cubic foot.

Exterior Walls—Must be concrete block or concrete building tile, faced with portland cement stucco and may be 8, 10 or 12 inches thick.

Partitions—3" to 6" concrete block or concrete tile, except bearing partitions in cellar which should be 8"

Floors and Roof—Optional as to materials and construction, but roof should be fire retardent.

Class B-Five-Room Bungalow

Plan—Shall contain living room and dining room (separate or combined); two or more bedrooms; kitchen and one bath. A sunporch or dining alcove may be added under the cubic footage limitation without counting as another room. The "efficiency" type of plan may be used, introducing door-beds and dressing closets without counting as another room. The front entrance shall be into a hall or vestibule (neither of which count as rooms) or directly into the living room. The bungalow design may be such as to allow space for one of the bedrooms above the first floor. This is allowed only within the established cubic footage limit. The service entrance must be separate and ice-box located therein. A cellar must be provided sufficiently large for storage, laundry and heating equipment.

Size—Including porches and projections not to exceed 20,000 cubic feet in accordance with the measuring system outlined below.

Cost—Not to exceed 50c per cubic foot.

Exterior Walls—Must be concrete block or concrete building tile, faced with portland cement stucco, and may be 8, 10 or 12 inches thick.

Partitions—3" to 6" concrete block or tile, except bearing partitions in cellar, which should be 8"

Floors and Roofs—Materials and construction optional but roof should be fire-retardent.

Requirements for Both Classes A and B

With the exception of the exterior walls and partitions (which must be planned and specified for concrete masonry construction) all construction and equipment may be optional in accordance with good architectural and building practice.

Closets—There shall be one closet for each bedroom, and one for linen and one for coats.

Sizes of Rooms—Only one bedroom can be smaller than120 square feet in area and this one not less than 90 square feet. All other room sizes optional.

Porches—Optional.

Measurement of Cubic Footage—Measurements must be taken from the outside face of exterior walls and from the level of the cellar floor to the average height of all roofs as measured to a point one-half the distance from the highest cornice to the ridge. Porches, if used, are to be figured at one-fourth of their total gross cubage if they project beyond the bearing walls and at full cubage if within the bearing walls, height of porch to be measured from finished grade.

All cubage figures will be carefully checked before submitting to the jury, and plans exceeding the maximum will not be considered.

Style and Location—The designer is free to use any style he prefers for either Northern or Southern climates, and location may be corner or inside as no plot plans are required.

Competition Drawing Required for Either Class A or B

All drawings, as required in detailed list following, must be arranged *together on one sheet of white paper* measuring 20 x 26 inches, with plain black border lines drawn one inch from edges giving a space within the border lines of 18 x 24 inches. *Tracing paper, mounted paper or cardboard is prohibited. All drawings must be in pen and ink, black and white only, without wash or color.*

This competition sheet shall be made up of the following 7 component drawings, arranged according to the judgment of the competitor but definitely meeting the requirements stated below:

1. *Perspective Drawing of House or Bungalow*
   Projected from a quarter-inch scale plan to show clearly the architectural effect of the design in a planted setting of trees, shrubs, etc.
2. *Principal Floor Plan or Plans*
   Drawn at a scale of 8 feet to the inch, blacked in solid and accompanied by a graphic scale. On the plans each room shall be plainly named and dimensions given in clear lettering large enough to be read when reduced for publication.
   Cubic Footage Computation. In a small ruled box somewhere on the sheet should be given the figures computing the total cubic footage of the plan.
3. *Cellar Plan, Required in Both Classes*
   Drawn to a scale of 8 feet to the inch with layout for heating, storage and laundry plainly indicated, each division named and dimensions given in clear lettering.
4. *A detail of one exterior feature* shall be shown as selected by the designer.
5. *A detail or sketch of fireplace and mantel*
   For the living room. May be presented in any size or to any scale selected by the competitor. Must be designed for execution in some material for which portland cement is the base (such as cement, brick, cement plaster, cement tile, artificial stone or moulded concrete.)
6. *Section Through Exterior Wall*
   At window opening, showing construction with concrete tile or block, the use of precast sills and lintels, application of stucco and furring for plaster. Construction details will be found in the accompanying circular.
7. *Small Vertical Section of House*
   Showing clearly the ceiling and roof heights.

All of the above drawings to be placed together on one sheet as explained in preceding paragraphs.

Title and Lettering on Competition Sheet

Each Competition drawing shall bear the title SIX ROOM LEHIGH PORTLAND CEMENT HOME (for Class A) or FIVE ROOM LEHIGH PORTLAND CEMENT BUNGALOW (for Class B) and shall be signed with the competitor's nom de plume or device. A sealed envelope, containing the true name and address of the competitor should accompany each drawing and should bear on the outside the nom de plume or device selected and signed on the drawing.

Descriptive Text to Accompany All Drawings

To be typewritten and signed with the same nom de plume or device and not over 1,000 words describing:

(a) The various factors which should be introduced in the plans and specifications to render the house safe against fire communicated from the outside and to check the rapid spread of fire originating inside.

(b) A description of the exterior design and treatment of the house. Here should be explained:

1. The coloring selected for the stucco, using gray portland cement stucco for a base as explained on the third page of the accompanying circular.
2. The texture recommended for the finished stucco, referring by number to one of the standard textures illustrated on the third page of accompanying circular, or if a special texture is developed by the designer a small section of the surface should be drawn at one-half scale to accompany these notes.
3. Description of exterior doors, windows, shutters and trim, including explanation of color scheme for painting same.
4. Notes on any other decorative elements used for the exterior such as colored tile or ornamental metal work.
5. Brief description of terraces, patios, porches, pergolas or other units intended to function importantly in the exterior architectural scheme.

Delivery of Drawings

All drawings shall be delivered flat or rolled (preferably flat) accompanied by the typewritten notes above described (which should also be inscribed with the nom de plume or device) and by the sealed envelope containing name and address of contestant. These three items should be included in one package and not sent separately by mail or otherwise. If two or more drawings are entered in this competition please send together if possible. Drawings with accompanying manuscript and envelope should be carefully packed to avoid creasing or crushing, and addressed as follows:

Lehigh Portland Cement Home Competition, c/o The Architectural Forum, 383 Madison Avenue, New York City

Drawings may be sent by mail or otherwise and such drawings are at the owner's risk from the time they are sent, although due care will be exercised in their handling.

Ownership and Return of Competition Drawings

All competition drawings are to remain the property of the contestants except the prize and mention drawings which are to be retained permanently by the Lehigh Portland Cement Company. The right is also retained by that Company as a condition to this competition to publish or exhibit in any manner any of the drawings submitted and to retain such drawings for any length of time deemed necessary for such purposes. It is understood, however, that whenever such drawings are published or exhibited the full name and address of the competitor will be displayed.

All drawings not retained by the Lehigh Portland Cement Company will be returned to competitors by The Architectural Forum within a reasonable time after the termination of this competition.

Working Drawings

No public distribution of stock plans is contemplated and it is probable that no working drawings will be required. If it is subsequently decided to use working drawings and specifications of the prize and mention homes, arrangements for their preparation will be made direct with the competitor by the Lehigh Portland Cement Company.

This Competition Closes November 10, 1925, at Noon.

Jury

This competition will be judged by five accredited members of the architectural profession, as selected by The Architectural Forum. The jury will give consideration to the following points:

Adherence to Competition Requirements
Excellence of Plan
Economy and Efficiency of Plan
Architectural Correctness and Attractiveness of Design
Practicability for Concrete Masonry Construction
Practical Provisions for Structural Safety Against Fire.
Stucco Textures and Color Schemes Suggested for Exterior
Special Stucco Textures Suggested and Illustrated

This Competition Conducted By

The Architectural Forum *for* Lehigh Portland Cement Company

Chamberlin Efficiency Proved in Tests Made After Years of Use

COPLEY PLAZA HOTEL
Boston, Mass.

Fitted with Chamberlin Weather Strips 13 years ago. Test made April 10, 1925, showed 97.34% of possible in-leakage prevented by Chamberlin equipment. Wind velocity during test, 12 M.P.H. Actual leakage through windows, with 20.33 lineal feet of crack, was 1.18 cu. ft. per minute.





ADOLPHUS BUSCH RESIDENCE
St. Louis, Mo.

96.20% possible in-leakage prevented by Chamberlin strip installed in 1903—twenty-two years ago. With a wind velocity of 21 M.P.H., windows with 18.25 lineal feet of crack actually leaked only 2.51 cu. ft. per minute.

This advertisement is one of a series illustrating Chamberlin "Tests of Time"



"Chamberlin Metal Weather Strip Details" is the most complete book of its kind ever issued. Free copy sent to architects upon request.

There are sound reasons why only Chamberlin, of all weather strip manufacturers, guarantees every installation for the life of the building.

This guarantee of life-long efficiency is based not on guess-work, but on actual tests made on buildings weather-stripped by this company during the past 32 years.

Chamberlin Metal Weather Strips installed on office buildings and homes, 10, 20 and 30 years ago, are giving the same satisfactory service today as when first placed in position.

CHAMBERLIN METAL WEATHER STRIPS
"SINCE 1893-THE STANDARD"

Architects and home owners are each year placing greater value on permanence in building design and construction.

It is important for them to know that Chamberlin Weather Strips, once installed by Chamberlin experts, need never be replaced.

The Chamberlin installation policy together with the effective design of the Standard Chamberlin Corrugated Strip, are given preference today, wherever greatest efficiency and value are considered.

Architects are invited to make free use of our nation-wide service organization.
Estimates furnished without obligation.

New Catalog Just Out—Send for It

This book of details and specifications has been pronounced the most complete of its kind ever issued. Mail coupon for copy.

CHAMBERLIN
METAL WEATHER STRIP CO., INC.
Detroit, Michigan

80 Sales and Service Branches Thruout the United States

Chamberlin Metal Weather Strip Co., Detroit, Mich.

Please send free copy of your new Detail Book. Also copy of illustrated booklet to show my clients.

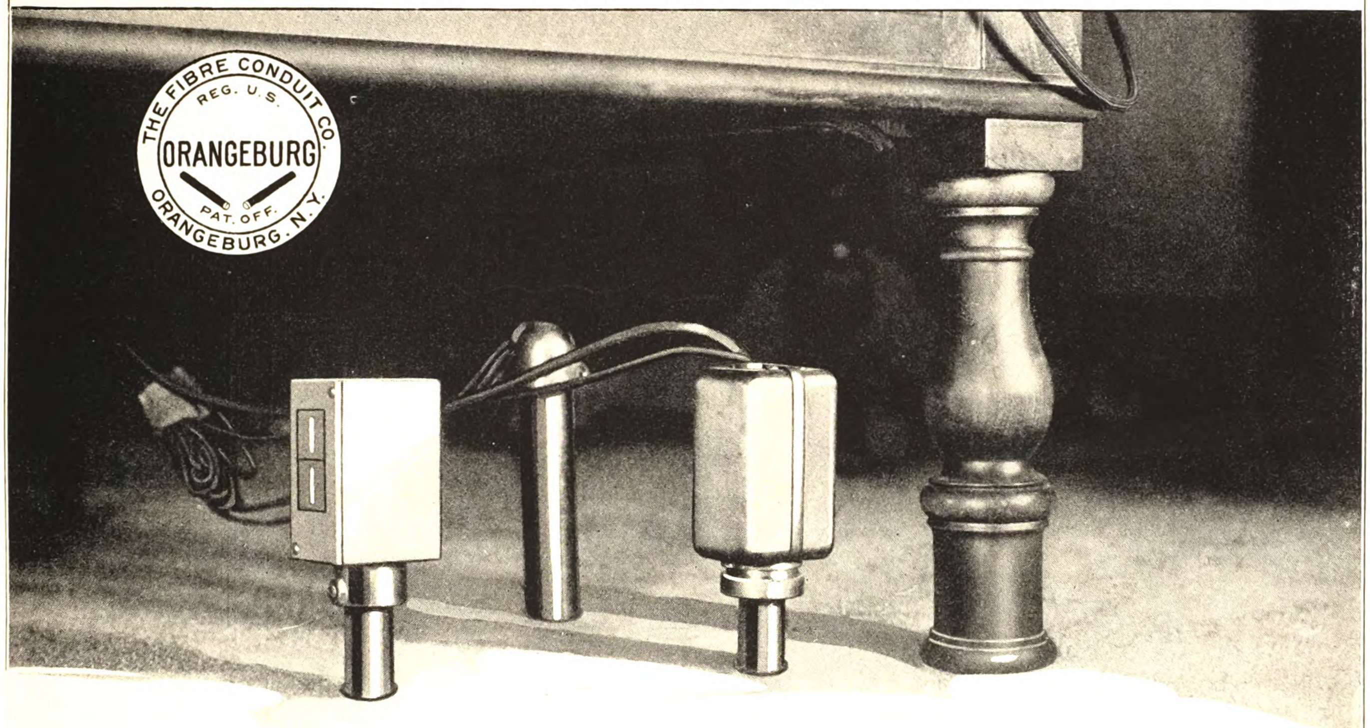
Name..........

Address..........

City.......... *State*.......... TA-10

ORANGEBURG
UNDERFLOOR DUCT SYSTEM

Patented March 17, 1925



Electric outlets anywhere
for any service

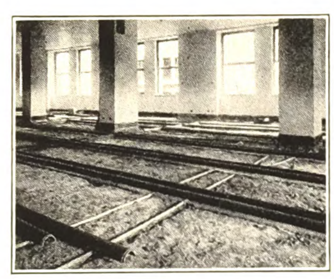
Underfloor Duct outlets for light, telephone and signal circuits at office desk.

ANY kind of electric service is quickly available anywhere on the floor plan of buildings equipped with the Orangeburg Underfloor Duct System.

In fifteen minutes, the grid of duct imbedded in the floor can be tapped at any point, and an outlet installed.

New wiring for any service can be easily snaked through whenever it is necessary.

The Orangeburg System insures that every present and future wire service need of the building can be quickly and economically met. It is now used in over $200,000,000 worth of office building construction.



Showing how the Underfloor Duct grid provides wireways to all parts of the floor.

Note

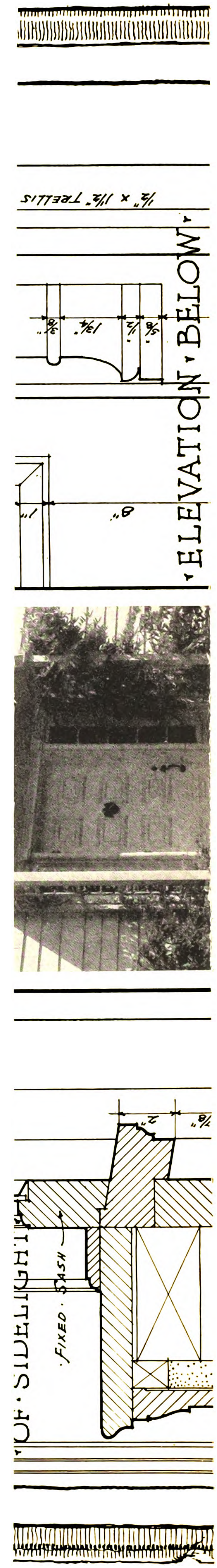
The Orangeburg Underfloor System embodies important inventions which are the property of the Fibre Conduit Company and all rights therein will be vigorously enforced.

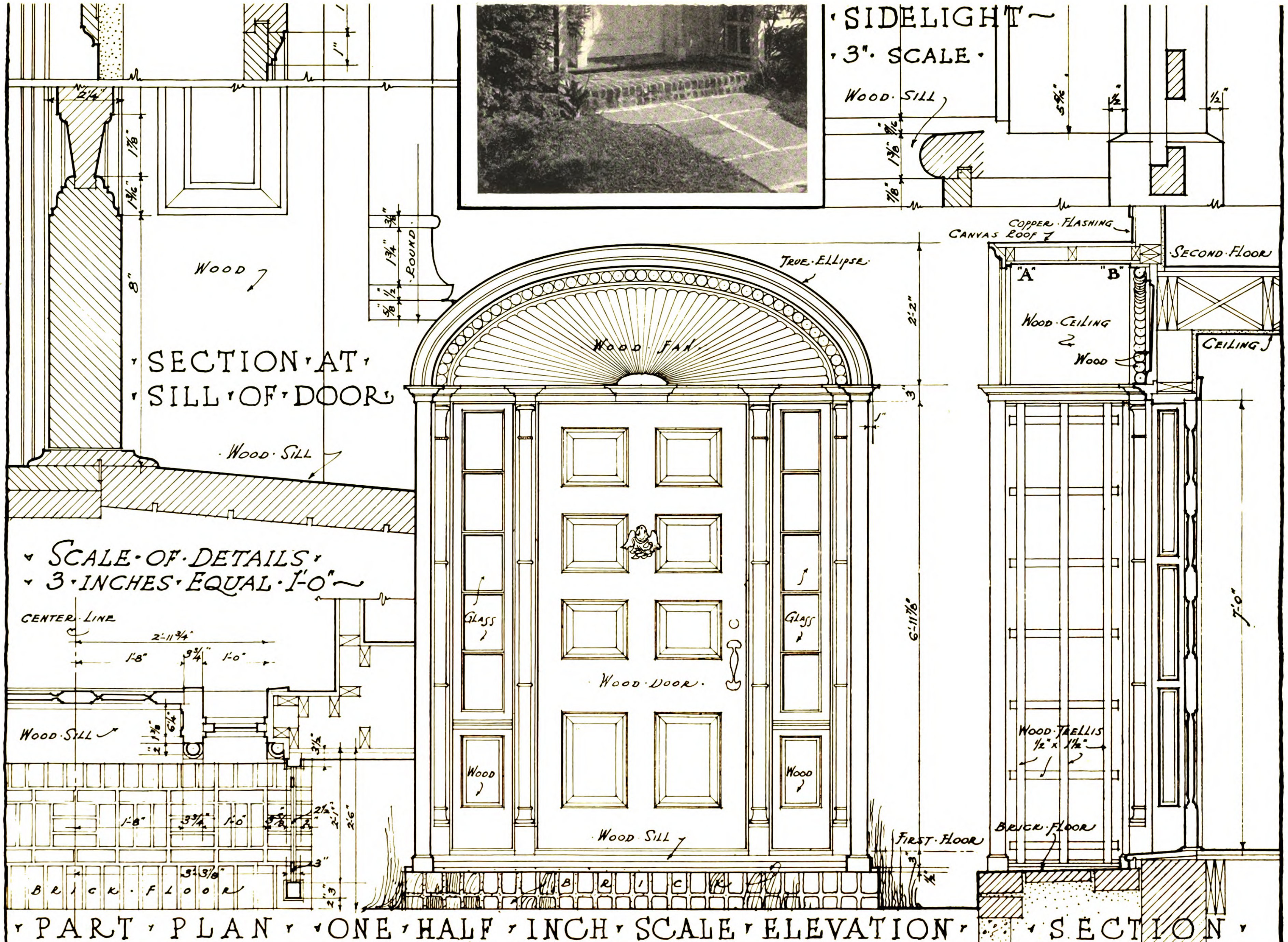
JOHNS-MANVILLE, Inc., 292 Madison Avenue at 41st Street, New York
Branches in 63 Large Cities
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JOHNS-MANVILLE

Sole Selling Agent for
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·ELEVATION·BELOW·
FIXED · SASH



Detail No. 23

ENTRANCE DOORWAY

RESIDENCE AT HARTSDALE N Y

ANDREW J THOMAS ARCHITECT N Y C

October 1925

Walter McQuade

THE ARCHITECT

Volume V OCTOBER, 1925 Number 1

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, $8.50 per annum; Canada, $9.00 per annum; any foreign address, $9.50 per annum.

FORBES PUBLISHING CO., INC.
THE ARCHITECTS' BUILDING, 101 Park Avenue, New York
PEOPLES GAS BUILDING, 122 So. Michigan Avenue, Chicago

A Sermon from the Sanctum

LET US take as our text this morning that searching question which occurs in one of Mr. Kipling's masterpieces, "It is pretty, but is it Art?" You will remember, brethren, that this question is asked by the Devil of the poor wretch of a painter who has finished the last masterpiece, the ultimate chef-d'œuvre of all time.

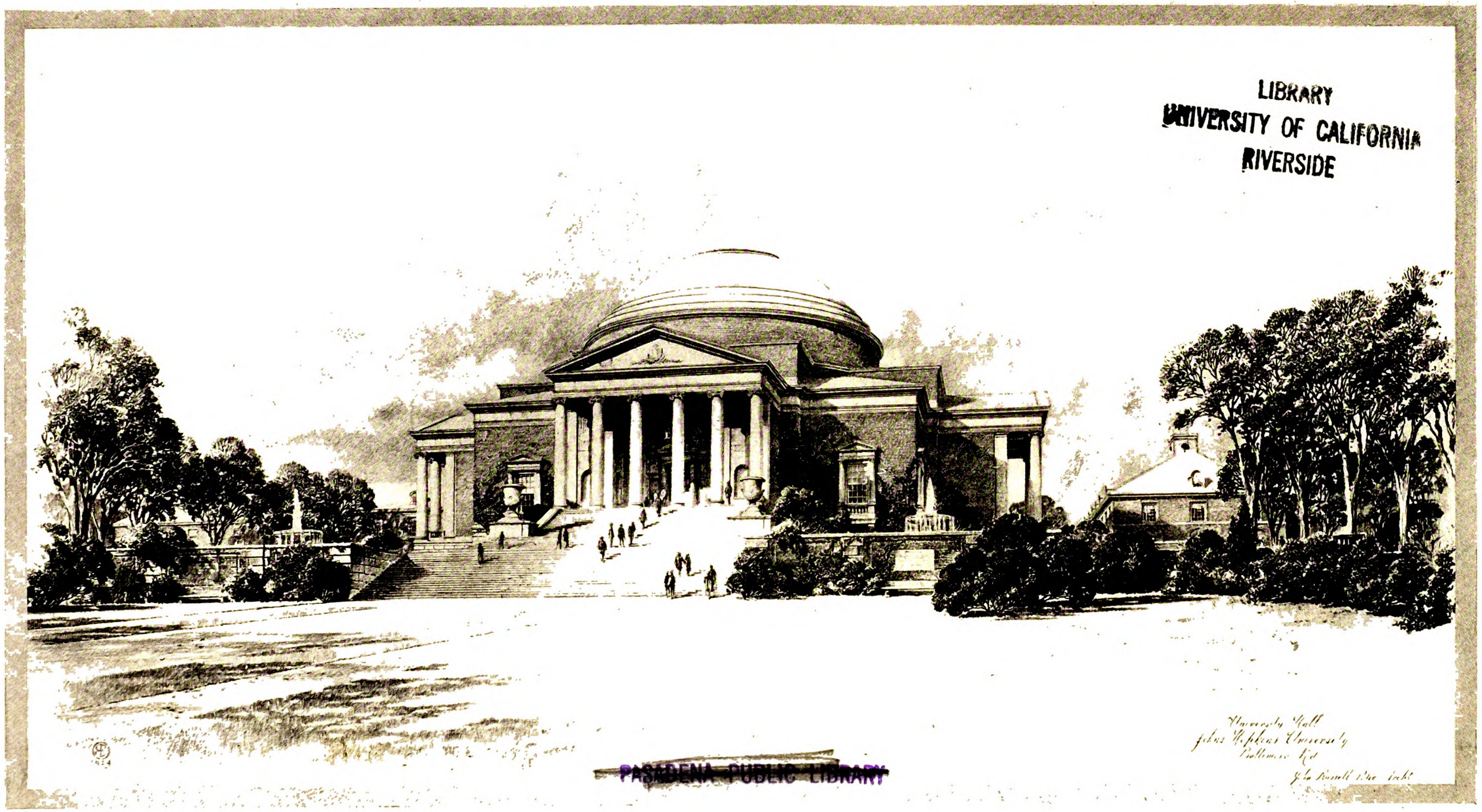
It is evident to those of us who have made a study of the architectural profession, either personally or vicariously through the medium of our friends, that this Devil so subtly presented by the poet is an inside devil, the devil of personal criticism residing in the brain of every artist, the questioning imp who, at the completion of a design, raises his not-to-be-stilled voice to ask, "It is pretty, but is it Art?"

Here begins the real struggle of the creative artist, to decide within himself whether that which he has created is beautiful or not. And he can never decide. No man can. Hence many heart-burnings and discouragements. Also a tremendous amount of argument and the spilling of a great deal of ink in the effort to prove conclusively that this or that is truly beautiful. If we are of the younger school, distrustful of the old forms, the query will become, "It is ugly, but is it Art?" Indeed, the younger set in most of the arts, architecture included, seem to have solved the problem, to themselves at least, by deciding, "It is ugly, therefore it is beautiful."

I have been amused by glancing over some of the more advanced, so-called, magazines, in which artists and photographers portray such articles as big-bellied chemical retorts, pipes, vises, printing-presses, and other mechanical devices as symbols of perfect beauty. In this belief I am willing to concede that they are often, if not invariably, sincere. There are to-day in the art world thousands of workers who are in open revolt against the saccharine conception of beauty as mere prettiness which has undoubtedly occupied too much attention in an earlier day. In their revolt they have swung to the other extreme in their acceptance of the hard, cold facts of mechanism as representing the ultimate goal of the artist. Moved by this spirit they find a beauty which often does not exist in the strange forms and convolution of such things as I have mentioned. This was delightfully proved by an article subtly burlesquing the "new art" in a solemn treatise which was illustrated by photographs of some of the more elaborate pipe-joints and bowel-like twists specialized in by one of our large plumbing concerns. The illustrations were given modern art-titles, an eight-inch U-trap with a number of curving branches being labeled "Portrait of My Mother," and so on. Numbers of the Modernists went into ecstasies over these creations. Letters of congratulation poured in congratulating the magazine on the discovery of a new genius! The beauty of the object was in the eyes of the beholders. They saw it because they really wished to see it.

But the point is, that it may have had a different and very real beauty for a plumber or sanitary engineer. While our modern friends are extolling these contraptions as art we find architects in general engaged in condemning similar objects, perfectly utilitarian and necessary, such as water-tanks, air vents, and elevator penthouses for exactly the opposite reason, namely, that they are not artistic, that they are downright ugly, and should be so treated and concealed that they may become a harmonious part of the design in particular and the skyline in general. What one school of thought raves over the other raves at.

The mistake of the Modernist, I think, lies often in that he is carried away by a detail of beauty and forgets the tremendous qualities of fitness, of total composition, of an entirety of harmony. He overlooks, or in his enthusiasm is unwilling to admit, that what is beautiful in the bath-room may not be



O. R. Eggers, *Del.*

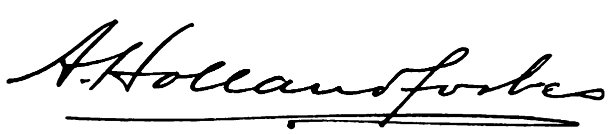
John Russell Pope, New York, *Architect*

Study, Front View, University Hall, Johns Hopkins University, Baltimore

as lovely in the living room. The architect, more than any artist, must keep this constantly in mind. He is the great harmonizer, the combiner of a thousand elements into a gracious and pleasing ensemble.

I believe that if this principle is kept firmly in mind it will do much to solve the perplexities of the architectural designer. If he will say to himself, not "Is this or that beautiful in itself?" but, "Is it harmonious? Does it fit in with the general scheme?" he will find his path made more easy. It will not be all plain sailing. He will have to make concessions. There will be repressions of certain elements in design for which he has an especial fondness. In the case of interior design he will sometimes be confronted by clients who have pictures and tapestries to which they are particularly devoted and which they would like to use in places where they are entirely unsuitable. He must be ruthless; the total result must come before any of its parts.

It is this which makes the architect entirely right in his attempt to reduce the chaos of our sky-line into something more nearly approaching order by suppressing mechanistic devices which, collectively, may achieve an accidental picturesqueness, but which, even so, fall far short of the real beauty possible by a simpler and more dignified treatment. One of the great responsibilities of the architect is that of being in the position of exercising the broadest kind of judgment. He should revere this responsibility, guard it jealously, and override without hesitation any attempts of the subordinate arts, which, considered architecturally, is what they are, to infringe upon his province. He may, for his own assistance, revise the text with which we began this sermon and ask himself, "It is pretty, but is it harmonious?" In the answer to this question will lie the solution of many of his difficulties.



The Great American Novel: Has It Arrived?

A WELL-KNOWN ARCHITECTURAL AID STUDIED IN A NEW LIGHT

By George S. Chappell

It has been said that no generation knows wherein its true greatness lies. Genius is recognized after it and the contemporaries who failed to perceive it have passed away. In literature this is often so. It was true in the case of Samuel Butler, whose great book, "The Way of All Fish," or was it "Flesh?"—it was something to eat, anyway,—did not take its proper place in public esteem until nearly a hundred years after he had followed the itinerary of his title. Then Bernard Shaw said, "This book is a humdinger," or words to that effect.

We have often heard critics say, in reviewing a current work, "This is a praiseworthy volume, but it is not the 'great American novel' for which we have been looking." How do they know? Are they sure? Is it not possible that the *magnum opus* for which they have been searching is actually in existence to-day and that they have not been able to find it?

This thought came to me one day not long since, as I was idly turning the pages of a ponderous tome familiar to all architects, namely, "Sweet's Catalogue for 1924–5." I had already documented myself on the particular subject which had occasioned my reference to it, and my further perusal was actuated by that mysterious desire for knowledge which is the root of all human progress. What I had looked up originally was some information about scuppers. A client had said to me, "How about scuppers?" and after a second's hesitation I had said, "By all means. We ought to have some."

To be honest, I had always thought of scuppers as a kind of fish. I was sure that I had had fried scuppers for breakfast somewhere, but I wasn't going to commit myself, so I looked them up, and, lo, they weren't fish at all, but a most ingenious device to be set into the sides of a building, and which, if I understood the text correctly, would, in case of fire, let the water out and keep the fire in. And then, as I say, having satisfied myself on this point, having made myself a master on the subject of scuppers, did I close the volume? No, I read on, attracted by the feast of information spread out before me. I came across the topic of "Exhaust Heads." Now—perhaps I ought not to admit it, but I will—I have had heads in my day which could properly be described as "exhaust heads."

The topic caught my eye, riveted my attention, and I read on. I found, and it seemed enormously reasonable, that if live steam could be introduced into an exhaust head it struck the inner shell, reversed its direction, and finally allowed the dry vapor to escape into the open air, presumably through the ears. "By the great horn-spoon!" I cried, "that is the only thing that would ever relieve some of the exhaust heads I have known." And as I turned the leaves of the book and saw that this was only one of a million similar illuminating items contained between the covers, the conviction sud-



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Study, Court View, University Hall, Johns Hopkins University, Baltimore

denly seized me that here, here before me, was actually the Great American Novel!

It was a solemn moment. I felt like a literary Columbus. Further examination of the text convinced me that I was right, that here, indeed, was a great novel. Since the date of that memorable discovery I have tested the work, and in every respect it measures up to my first impression.

To begin with, it is a large book, as all great novels must be. It is not one of these thin, skinny, padded things like the popular stories of the day. The text runs well over 2500 pages. Again, it is not light literature. My copy weighs twenty-two pounds.

The style is exceedingly modern. It is this, I think, which has hid its tremendous merit from the critics. They saw in it, if they have seen it at all, a mere catalogue, a plotless array of facts. But is there any plot to life? Is not life, after all, a catalogue of events? It is evident that Sweet has cast aside all preconceived ideas of technique and style. He scorns the popular method of the sentimental story-teller. But do not for a moment think that this is but a compilation of dry facts. Ah, no! Sweet's method, in its close attention to detail, reminds me strongly of Sinclair Lewis at his best. But there is a deeper element of beauty. If we read closely we see that while we have before us facts, indeed they are far more than that. They are symbols. Each object or process described, while it may seem to be the hardest kind of realism, we find imbued with a mysterious reflection of life itself, animal, vegetable, and mineral life. The universe is here.

Out of the welter of details every phase of nature is figured forth. The sea is here, in all its majesty, described not as Melville or Conrad would have done it, but expressed subtly in terms of "canvas decking," "pump governors," and "tar products." What grandeur lies in the expression "pump governor!" It is the very ennoblement of the able-bodied seaman. The wooded hills are here and the green investiture of the forests from the pine of the Arkansas Soft Pine Bureau to the giant redwoods of the Pacific Lumber Company. Birch, beech, gum, mahogany, all are mentioned sympathetically with a full understanding not only of their beauty, but of their special fitness for the task which they are designed, by the Master-hand, to do in the work of mankind. Speaking of symbolism, is there not great beauty in the chapter called, simply, "Lumber," where the author groups those three fine woods, red cedar, white pine, and blue gum! The red, white, and blue! I recall no more lovely way of expressing our allegiance to our nation's flag than this. Old Glory portrayed by her forests. How different from the usual flag-waving rant!

But it is in the way he approaches humanity, actual men and women, that the author strikes his highest note and shows his most subtle skill. Human beings move amid these pages. There are lovely women, but they are veiled. We never quite see them, but our ears are charmed by the music of their names, "Alabastine," "Alberine," "Veluria," "Rozelle," "Aglite,"—they are poetry itself. Sweet has that rare gift for nomenclature which was so marked in Poe. His men's names are more sturdy but still poetic, Guastivino, Luxfer, Rollaway, Herringbone, and Minwax. We become interested in them as characters before we know anything about them. Royalty flits among these democrats. There is a short but brilliant scene describing a number of marquises.

Sex must play its important part in any book which deals so comprehensively with the *comédie humaine,* and in this masterpiece it is approached frankly and fearlessly but always in the author's involved and delicate style. The implication in that section of the work which treats of generating sets and hydraulic rams are both forthright and tactful. All the lights and shadows of domesticity and the married state are similarly handled. Marriages, happy and unhappy, bickerings and quarrels, divorce, we see them all in what the author describes as unions, couplings, strainers, and separators. And for the attainment of a sweet reasonableness in time of trouble he advises always what he calls "a temperature regulator." A temperature regulator! How different life would be if every individual wore one, how much less bitter and acrimonious.

I searched eagerly to see what the attitude of the author would be on the important subject of prohibition which is now vexing the country, and I was pleased to find that his reaction to it is that of the thinking minority. He is unqualifiedly against it. He cloaks his opinions under the guise of anti-hydro compounds and water-resisting mixtures, but he is overwhelmingly against water throughout. Diligent search on my part has failed to discover a single instance of a pro-hydro compound or anything resembling one.

There is, moreover, a most interesting and amusing sidelight thrown on this subject in the author's evident sympathy with the husband who returns home at a late hour after having indulged, perhaps, in that which the prohibitionists seek to taboo. That there are such husbands he does not deny. He refers to them, sometimes frankly as "tanks," at other times more humorously as "lubricators." He describes them as being full of "liquid velvet" and "barreled sunlight," and he gives minute instructions in the art of plastering and getting plastered.



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Study, Front Portico, University Hall, Johns Hopkins University, Baltimore

But he never loses sympathy for them. The pages abound with devices designed for their comfort and aid, such as rubber mats, safety treads, guide rails, and in-and-out boards, while for the benefit of the dear ones at home who must inevitably at times enter this sphere of domestic action he speaks of a "package-receiver" in glowing terms. We see clearly that he believes that no home should be without one.

Is the author cynical? Perhaps. He recognizes the existence of virtue, but, if I read correctly between the lines, he distrusts its usefulness when unalloyed by the admixture of some baser metal. It is significant, I think, that the only "models" he mentions turn out to be made of plaster!

He is vastly sympathetic to woman as an institution, gracefully admitting her desire for and need of personal beauty. This is evident in the number of "preservatives" he mentions and the subtle way in which he grants the desirability of a certain amount of make-up. There are hidden allusions to pastes and paints, always reticently draped in such charming names as "Fuller-glo," "Perfection," and "Rose-kote." He enters, as do most of the moderns, fearlessly into the domain of things feminine, and discusses knowingly such details of dress and appointments as wardrobes, sleeves, sash-operating devices and thimbles, to mention but a handful.

I can never hope, within the confines of this article, to give an idea of the all-embracing scope of this gorgeous book. He scales the heights and he plumbs the depths. In fact his plumbing knowledge is overwhelming. He points out with unerring finger the traps, house, sink, acid-proof, and grease, that line the roadway of life. He indicates by diagrams what poor, weak man must do when he falls, for instance, from a state of grace into a trap of grease. I should mention, at this time, that the book is magnificently illustrated. There are entrancing glimpses of nature, as in the "Partial View of Buckeye Quarry in Ohio," intimate close-ups of expanded metal lath in the privacy of its own factory, graphs showing the amount of gas consumed per person in a modern hotel, with 20 per cent. off for suicides, and colored architectural plates of great value and interest showing the "Sultan of Turkey's 'Piscine,'" unfortunately unoccupied when the artist made his sketch. I cannot begin to tell you the extent and variety of the illustrative material.

The best I can do is to recommend the book heartily. Let all my readers, if they have not already a copy, secure one. The nearest news-stand will surely have one. It is ideal for summer or winter reading. In summer you can turn to the pages on refrigeration, in winter to those on insulation and warmth. It is an all-year book. If you are traveling it can be carried readily in a small steamer trunk. Place it on your bed table at night. If you are sleepless open it; having no plot you can begin anywhere. You will be surprised to see how quickly you fall asleep.

I am proud to have discovered the beauty of this great work. I am proud, too, that out of the very entrails of Architecture, so to speak, has sprung this genius. What more fitting goddess than Architecture could be found for such a child, for does not Architecture touch life at all points? Is not her art the one which most closely envelops our every action? From her, then, must inevitably have come this, the Great American Novel, which, in terms of architectural requisites, symbolizes Human Life in all its aspects, tracing its failures and accomplishments from the sump-pit of despair to the skylight of hope!

Small House Design—An Analysis

By JAMES M. GREEN, Jr.

This very important analysis is presented in six parts, viz., The Dream House—The Site—The Plan—The Elevation Design—Details—The Interior Design.

VI. The Interior Design

Economic and social factors may dictate to a great extent the arrangement of the house and its design as emphasizing plot conformation, but the interior of the house is barely subjected to environment, and leaves one free to indulge in fancy formations as directed only by good taste.

It is the attempted expression of good taste, however, that sets up a technical stumbling-block and complicates the application of esthetic theories in portraying practical result. Good taste has been aptly termed a chimera. Considered an inexact specialization, it embodies all of the principles of



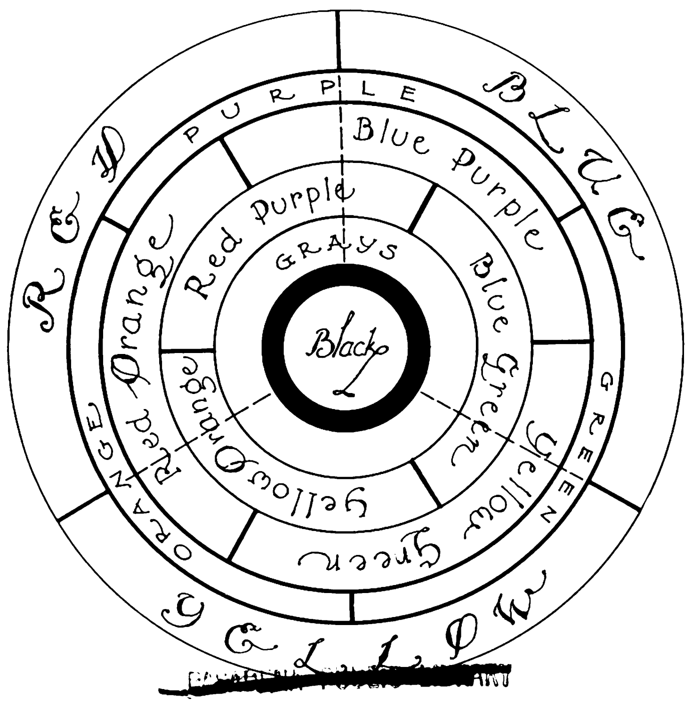
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Study, House, Mr. Moses Taylor, Newport

design as applied to architecture, and instead of architecture and interior decoration representing a cleavage of principles, they stimulate coördination through utilization of each wall of a room as the canvas upon which forms and color are pictorially projected.

Good taste is discriminating in its conception and is ultimately dependent upon unity of the fundamentals underlying proportion, balance, and color composition. The first two are essentially fixed by architectural design, as evidenced by varieties of arrangements in breadth, length, and height of rooms, the treatment of cornices, mantels, doors, windows, and forms of paneling. Sometimes the need for ingenuity, particularly in the prosaic house type where the arrangement is almost repeated by formula, inspires one to create more effectiveness than when a background of perfect interior architecture dominates a scheme.



The Color Spectrum

The injection of color is the last chance a designer has of improving interior design. The principles of color composition are more mathematical in their adaptation than any other theories involved in design, but the result is often confusing by a disregard of combinations and the effect of the sources of light.

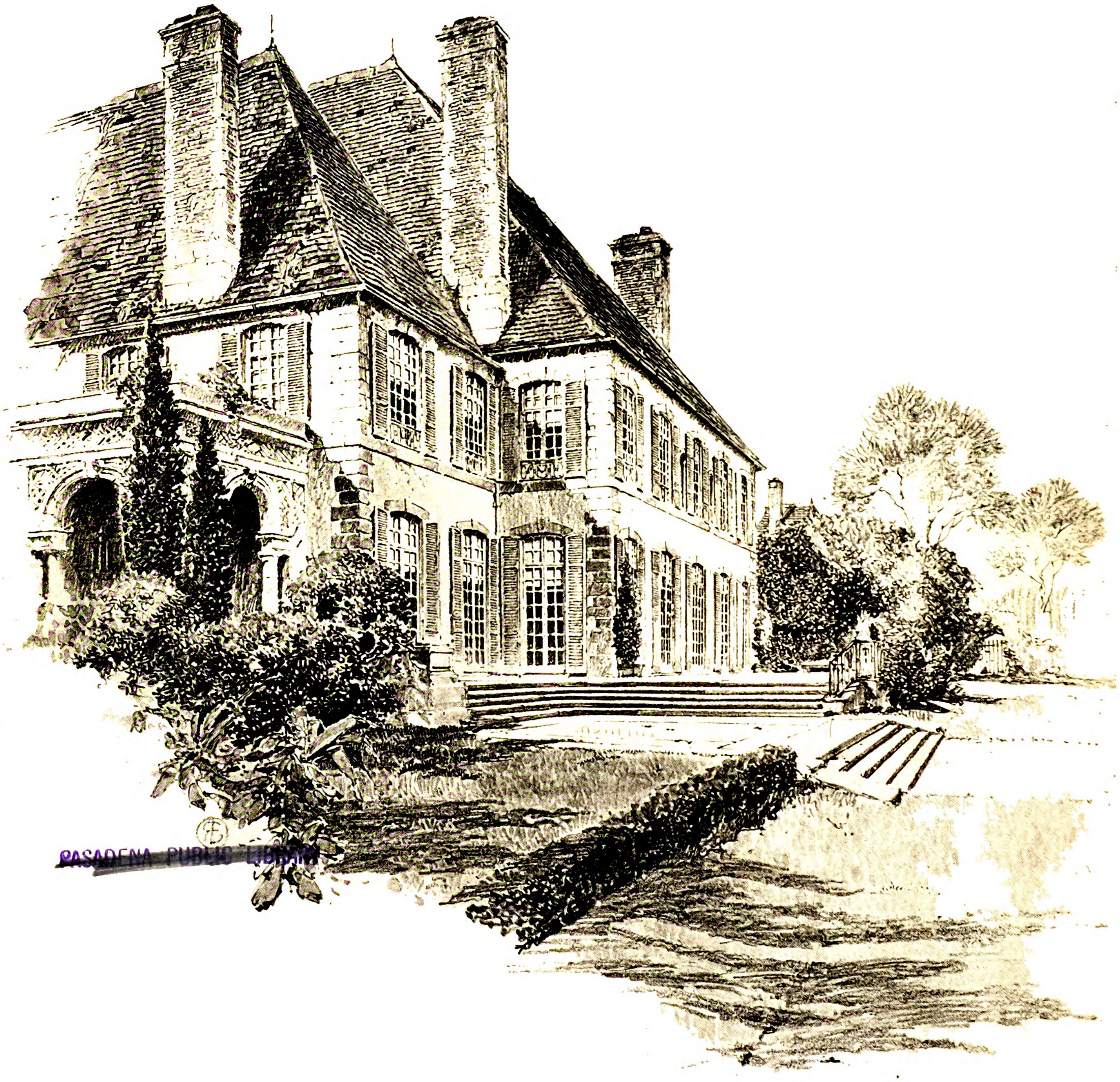
The color spectrum is evolved from the three primary colors, red, yellow, and blue. Combinations of any two primary colors give an illimitable variety of complementary shades, depending upon the proportions of pigmentation mixture. Color must either be in harmony or contrast. Harmony between two colors is obtained by one color having in its composition a primary color contained in the other. Conversely, contrast between two colors results from a color not containing a primary color used in the composition of the other. The distribution of color should be carefully analyzed with respect to light, which is the source of all color; natural and artificial illumination; light streaming through single windows, bays, or batteries; colored, bright, or diffused through filmy draperies.

In creating a decorative scheme it must be dreamed of as a whole; as conforming to the style of architecture, as qualifying the landscape picture viewed through wall openings, as the practical expression of the needs of the household and function of each room, and the acme of human interest depicted through motives of architecture, furniture, hangings, and subordinate decorations.

In the selection of fabrics the use of color, design, and texture create esthetic values. Color must be proportioned by the proper use and distribution of dominating and secondary tones. The design must belong to the period of the furniture where possible or else maintain equilibrium by steering clear of monotony or too confusing mixtures of large and small patterns of geometric or flowing motives. Heavy draperies must be relieved with lighter ones, and texture must be contrasted.

Only a few principles of interior decoration have been mentioned, but all of their flexible qualities as well as architectural details should comply with the lines of furniture and materials. Interior decoration is an exacting study embodying the complete history of furniture and its periodical transitions; it establishes precedent which inspires design and correlates it with modern conditions. Inspiration for furniture forms is drawn from the English, French, Italian, Spanish, Chinese, the American Colonial and what-not, with intervening adhibitions. Each style and period is subject to its own adaptations of racial influences, and as precedent they must be thoroughly understood. Forms and patterns, admirable in themselves but impractical for modern usage, are ignored by the conservative decorator. The scale of the piece and its relation to the room will determine its suitability as part of the design.

The hall serves primarily as a passageway; it is the major feature of the house in that all arteries lead from it and first impressions thus are given. Essentially not a room, its very nature requires interior architecture rather than treatment by furni-



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ture and decoration. The day has come when architects are designing halls and stairways with exquisite technique, employing backgrounds of such architectural beauty that few decorative additions are needed to acquire the repose and subtle dignity demanded in the hall.

Happily for those whose halls express an artless vice, the architect and the decorator can transpose grimness into interest and charm by the use of wall panels, cornices, pilasters, balustrades, and niches, and the eye can be further diverted from poor architecture by masses of color and decorative groupings. Low ceilings may be made to sense height by the use of pilasters, delicate cornices, narrow vertical openings, and by the elimination of features which tend to counteract the vertical.

For American houses there is nothing more in good taste, nothing more exquisite than a sincerely designed hall of Colonial precedent. Its daintiness of detail, its slender forms and charm of curve, its interesting adaptations and airiness of conception, particularly comport with the style of contemporary architecture for small houses.

The use of pictures and draperies in the hall must be conservative. From the hall other rooms are usually visible, and too abrupt changes of color are distracting; rather it is better to adhere to neutrality in walls and ceilings.

The heart of the house is the living room. More, perhaps, than any other it deserves artistic decorative attention, but it should not emphasize furnishings by subordination of architectural design.

The ultimate achievement of a successful living room is physical and mental comfort. The most important feature of the room is the hearth, but we have considered that before; adding here an argument for proper scale, detail, and texture of material as harmonizing with the lines of furniture and draperies and of providing an appropriate frame for the fire.

For the living room, proportion of color, in floors, walls, furniture, and draperies, is an absolute essential. The choice of furniture may be based upon a number of esthetic theories, but successful result depends upon comfort, scale, and beauty. Comfort comes from a generous distribution of daylight and lamps and suitability to the owner of the general scheme. Scale should be determined by the size of the room and adjusted to it, for naught but stuffiness can follow the inclusion of colossal shapes antagonistic to room proportions.

The selection of furniture invites interesting investigation. One class of decorators adhere to a country and another strictly to a period. The matter is technically difficult, and as the precepts of design lie in the domain of feeling there is no immutable law controlling the selection of pieces. It merely requires discriminating judgment to achieve unity and appropriateness, and this cannot be done by an intermixture of exotic creations of an ultra modern school.

The use of a breakfast room in a small house is a scheme cribbed from the British. With the elegance of their great halls and the staid dignity of museum-like dining rooms, a smaller room was brought into use to serve as a more practical dining room and morning room. The American architect has reduced the idea to fit snug plans by small gay-treated rooms, or mere nooks which might even contain folding furniture. Changes in the servant problem following the World War render a small auxiliary eating room or breakfast nook an admirable adjunct to any house.

The breakfast room should be free and riotous in color combinations. It should disport gayety and cheerfulness in tone and delicate scale of furniture, draperies, and wall treatment, whether of monotone or scenically papered or painted; by the use of flower boxes, trellises, tiled floors, or any fanciful forms which may add a jocund mood to an interpretation of sunlight in decorative mediums.

The interesting thing about the bedroom is that only the taste of the occupant has to be considered. Just as one person differs from another, so is one bedroom unlike other bedrooms. The guest room is more impersonal than the private bedroom because of its transitory nature, but the physical characteristics are similar. The functioning of any bedroom is contrasting in that it represents area for work and repose. When the plan of arrangement is such as to minimize work and acquire the greatest repose it gives ultimate satisfaction.

Nothing portends greater annoyance than unnecessary extra steps in performance of routine duty. Simple arrangement, elimination of non-essentials, and open, uncluttered space are necessary for convenience.

Electric lighting should be carefully considered in respect to mirrors, desk, lounging chair, or chaise longue, and at the head of the bed. It must not be forgotten that artificial light is yellower than daylight, and the effects of color schemes must accordingly be worked out. Central chandeliers change

shadow effects, too. Color and lighting schemes should dispel gloom. North light requires warm colors and live tones, while southern exposures need cool colors and dull tones.

Where the natural structural features of the house permit a fireplace there is no doubt that it accentuates comfort. There is a limited useful value, perhaps, but the wizardry of flickering shadows and flame framed within mantel forms is inherently enchanting. Furniture, pictures, telephone, screens, and accessories should occupy spaces determined upon during initial planning stages, and studied from the personal view-point the result will portray a definite artistic conception embodying comfort and convenience.

The servants' bedroom is usually that area in the house to which is relegated relics of furnishings of a former generation. It is not only bad taste but bad economics to make this combination sitting and bedroom other than conducive to physical and mental repose. The scheme is usually one of economy, but sweet simplicity with a note of cheeriness in decoration may be made most attractive. A bed, a chest of drawers, desk, and chairs compose a complete furniture grouping. Plain or papered walls, linoleum or rug-covered floors, soft furniture tones, fresh linen, all in harmony, and a dash of personal belongings complete an appropriate scheme.

The modern arrangement of nursery modes is an interesting adaptation of cheerful adult spirit to fit the child. Furniture and decorations are assembled in a delightfully attractive and more or less sanitary manner, thus bringing about a complete change from the old order of fluffy things. Decorators have done much to add poignant interest by the clever use of wall decorations and painted motives, tufted window-seats, cabinets accessible to small hands, blackboards, and varieties of features entering into the play life of the child.

Furniture pieces should be in soft color tones and in scale with each other, the scale suited to the age of the child. With simple lines, smooth surfaces, and rounded corners the imprints of potty hands can be erased and many a hard bump mitigated. Draperies should be simple and sufficiently sheer to permit an abundance of light and air, for the nursery is primarily a laboratory to maintain child health and afford play space.

When medical science proved the fallacy of fever coming from the night air, sleeping porches became prevalent. It is an open outdoor sleeping piazza or a room designed especially for the purpose containing a large amount of window opening with southern and western exposures. Furniture should necessarily be of the simplest to provide comfort and durability; the one requisite being a cot or bed of some type. These beds may be folded into closets, hung from the ceiling by mechanical devices, or, if the sleeping porch assumes the aspect of a bedroom, a permanent and plain decorative scheme may be employed.

Emerson says, "The beautiful rests on the foundation of the necessary."

This is thoroughly a commercial and common-sense age in which we link comfort with good taste and consider the psychological effects of color and composition for their influences on the nerves and sensibilities. The need for adequate artificial light has been so pressing that all the skill of science and mechanics has been applied to it, with the result that one can now have light of any intensity or color distributed in any manner. When the source is small and intense the shadows will be dark and sharp, but coming from many sources light can be so diffused that the room will glow uniformly and avoid all shadows whatsoever. Neither method—that is direct and indirect—is sufficient in itself, but they should be combined for the most comfortable results. Every room in the house perceptibly needs individual variety of treatment in controlling the source through wall brackets, ceiling fixtures, and lamps. The problem is to afford convenience of control, using light as a decorative factor, securing diffusion and concentration for eye comfort and repose in color effects.

In conclusion, what any room desires to attain is the emotional appeal of painting in three dimensions; a decorative scheme based on utility, never tiring in monotony but conducive of restfulness to the eye as well as the body. Perfection is often just around the corner. The color may be excellent, the furniture lovely, the arrangement appealing, but some indescribable something creates an air of remoteness. The chances are there is a focal point of interest lacking. One of the secrets of obtaining livable quality is to seize upon a salient feature and play the room up to it. It may be a mantel, a window, or a group, and emphasis should be subtly imparted without lessening the effectiveness of any other unit by a too dominating accent of form or color. A room reflects proper personality when the eye visualizes completeness, when the heart is swayed by emotions of companionable cordiality, when the intellect appreciates moderation and good taste; when nothing needs to be added or taken away.

(*The End*)

Editorial Comment

Architectural Reactions

THERE IS scarcely a phase of life which does not in some way impinge on the architectural profession. An instance of this is the coal strike in the anthracite fields at a time when the average householder is about to fill his bins against the coming cold, and, incidentally, the long-haired prophets of the hills tell us that we are going to have a sock-dologer of a winter. Be that as it may, and entirely aside from the economic disturbance of this sort of thing, one of the things which it certainly does accomplish is to give a tremendous impetus toward the manufacture and employment of substitutes for the standard coal-burning heaters.

The heating plant is one of the vital organs of the home. As a lady once expressed it to us, "I don't mind so much if my husband goes out every night as long as the furnace doesn't." Building construction is rarely undertaken without the architect's being consulted as to the type of heating he would recommend. The usual choice in the past has been between hot-water, steam, and hot air, with variants of each, such as vapor systems, pipeless furnaces, and so on, depending on circumstances.

Oils, gas, and electricity have made their way slowly. They were experimental, and each builder was anxious to have his neighbor make the experiment. But they are forging ahead, and there is no doubt that if the coal trade is to be subject to annual upheavals and the ability to secure an adequate supply of coal when needed cannot be assured, architects and clients, both, will turn to other solutions of the heating problem which will free them of the inconveniences and uncertainties which we have mentioned. In this consideration of alternate methods they should be guided by expert opinion, and it is to be hoped that our heating engineers will not fail to recognize the importance of keeping up with the latest developments in this field. It is to them, the experts, that architects and laymen must turn for sound advice, particularly in regard to new types of heating to which the public will be forced if the menace of a coal shortage becomes constant. In this connection, an interesting device was suggested in one of our weekly magazines, in which the idea was to heat a building by the heat generated in the telephone booths. All sufferers from delayed calls and wrong numbers will agree that is entirely practical.

Compactness

WITH THE cost of living at its present level the general architectural tendency is more and more toward compactness. The aim of house and apartment planners is to simplify living, and there is a constant increase in small apartments, servantless homes,—although there never seem to be any homeless servants!—and a mechanical equipment which will combine easy operation with the greatest economy of space and, consequently, lower rentals.

It is now not unusual to see, among the items listed as advantages in a building prospectus, "Every apartment equipped with an electric kitchenette." For long, electricity, as a cooking agent, was approached timidly, usually on the score of expense. A few articles were quickly accepted. The toaster and percolator in the kitchen, the electric iron in the laundry, and the curling iron on the second floor, these were too amazingly convenient to be resisted. To appreciate the conservatism of the human race we have only to look back to the era when electric lights were introduced and recall the number of combination fixtures which were used. Householders were willing to try the new method, but they did not entirely trust it and wanted to have the old, reliable gas to fall back on. And who does not remember Mr. Hennessey's question to Mr. Dooley regarding what he called "thim indecent lamps," "Mr. Dooley, kin you tell me, how do they make thim hairpins bur'r'n in thim little bottles?" Most of us do not know now how it is done, but we accept them calmly. The completely "electrified" home is gradually establishing itself. One of the latest wrinkles brought to our attention is that of a combination kitchen or pantry sink, of which the electric dish-washer is an integral part. It is another move toward compactness. The gentleman who showed us the picture of it said, "It is so convenient. You put in the breakfast dishes and leave them there. After lunch you put in the luncheon dishes and so on. After supper you start the machine and wash them all up together." We didn't feel called upon to tell him, but, personally, we haven't got that many dishes. Our motto has always been "Wash as you go."

That there is no end to the possibilities of electrification was brought home to us by a young architect who lives in the suburbs and who is, himself, no mean electrician. "I have fixed up a great way of getting into the house easily," he said. "When I step on my doormat it lights a little bulb over the keyhole. Inside the keyhole is a tiny electro-magnet. When the key is near it it is drawn right into the hole. It is immensely convenient. All that I have to do is to get the right house."

The Merry Builders

EVEN architects who are supposed to know something about it have to throw up their hands over the complications in the building trades. We have talked to several of them and they all say alike, "It is question of jurisdiction, but the actual rights of it are beyond us."

We read daily how this or that building is held up because the carpenters and the bricklayers can't decide who is to do the plastering! The plasterers seem to be coy sweetheart of two suitors. It may be that she "could be happy with either were tother dear charmer away," a sentiment which one of our automobile friends always quotes as, "I could be happy with flivver were tother dear Chalmers away." In any case, the lady in question, Miss Gypsum, shall we say?, seems to have made promises to each of her suitors. She has been trying to sit pretty and the hated rivals have fallen out and are at each other's throats while the poor master-builder, who wants his building done, can only sit on the side-lines and say, "A plague on both your houses."

There have been delightful complications about tickets. Each faction has issued tickets of various colors. The carpenter-plasterers had to show pink tickets, the bricklayer-plasterers green ones. One ingenious lad pasted two together so that he could show the color that suited the delegate and work on in peace.

There have been similar disputes between the United States Brotherhood of Carpenters and the Sheet Metal Workers Union of America. It is edifying to note that all these organizations imply, by their titles, that they represent the nation at large, or that part of it which is engaged in their particular trade. They never represent anything smaller than the United States. Unfortunately, when they come to settle anything it appears that they do not even represent their own trade in its entirety. Other "unions" and "brotherhoods" spring into the field and at each other's throats. We read from time to time that questions in dispute have been referred to "The National Board of Jurisdictional Awards." This again is an organization with a fine sounding title. But, alas, a little further reading shows us that the very fight which is on is in direct defiance of a previous ruling by the same dignified body to which it is proposed to refer the present dispute.

It is to laugh. There is rich material for a book on all this. The unions are like the Kilkenny cats. They are fighting among themselves, and there are many who would rejoice if they followed the example of the Irish felines and ate each other up in the end. But this was probably only possible in an age of miracles. In the meantime it is, as we say, all very complicated and so hard to understand that even the average architect is forced to throw up his hands. We spoke of this to a builder, who perhaps suffers from it more directly than others, and he roared, "Throw up my hands? It makes me want to throw up a good deal more than my hands!"

We naturally thought this an excellent time to leave.

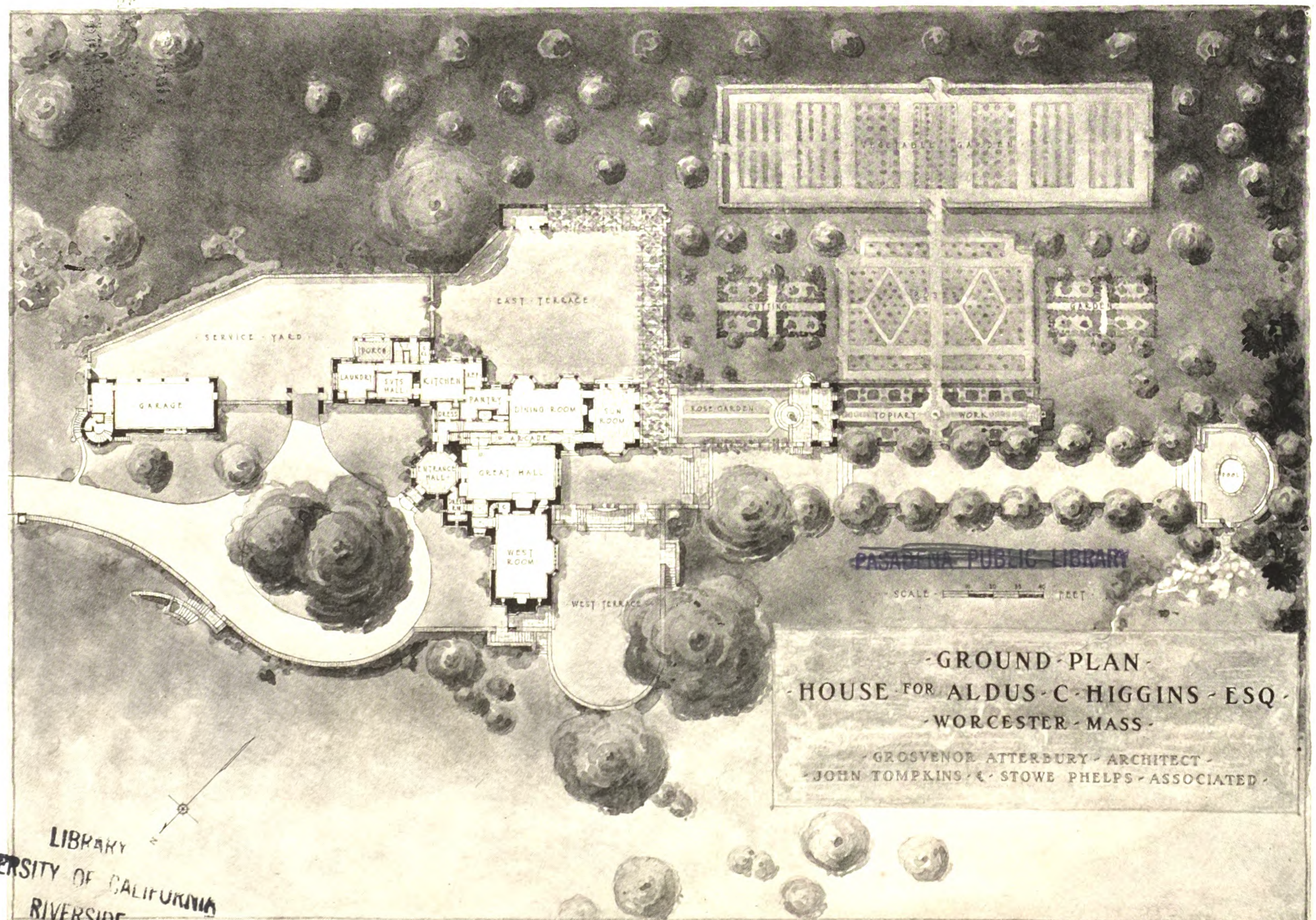
PLATES FOR OCTOBER

SKETCHES AND DRAWINGS



John Wallace Gillies, *Photo* Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

Main Approach to House (Garage and Studio at left), Mr. Aldus C. Higgins, Worcester, Mass.
(Plan on back)


·GROUND·PLAN·
·HOUSE FOR ALDUS·C·HIGGINS·ESQ·
·WORCESTER·MASS·
·GROSVENOR ATTERBURY·ARCHITECT·
·JOHN TOMPKINS·&·STOWE PHELPS·ASSOCIATED·
SERVICE·YARD
GARAGE
EAST·TERRACE
WEST·TERRACE
LAUNDRY
KITCHEN
PANTRY
DINING ROOM
GREAT·HALL
ENTRANCE HALL
WEST ROOM
ROSE GARDEN
TOPIARY
WORK
SCALE
FEET



John Wallace Gillies, *Photo* Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

Main Tower, House, Mr. Aldus C. Higgins, Worcester, Mass.



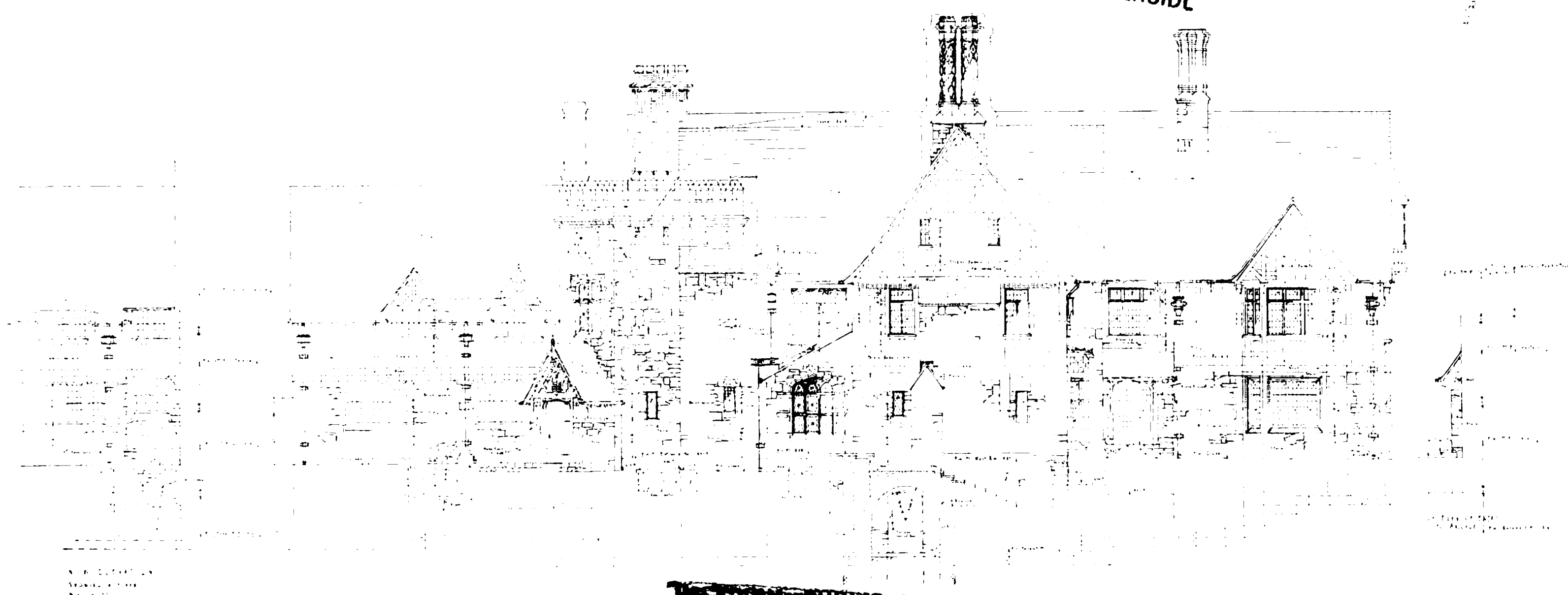
Northeast Elevation, House, Mr. Aldus C. Higgins, Worcester, Mass.

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*



Paul J. Weber, *Photo* Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

Garden View, House, Mr. Aldus C. Higgins, Worcester, Mass.



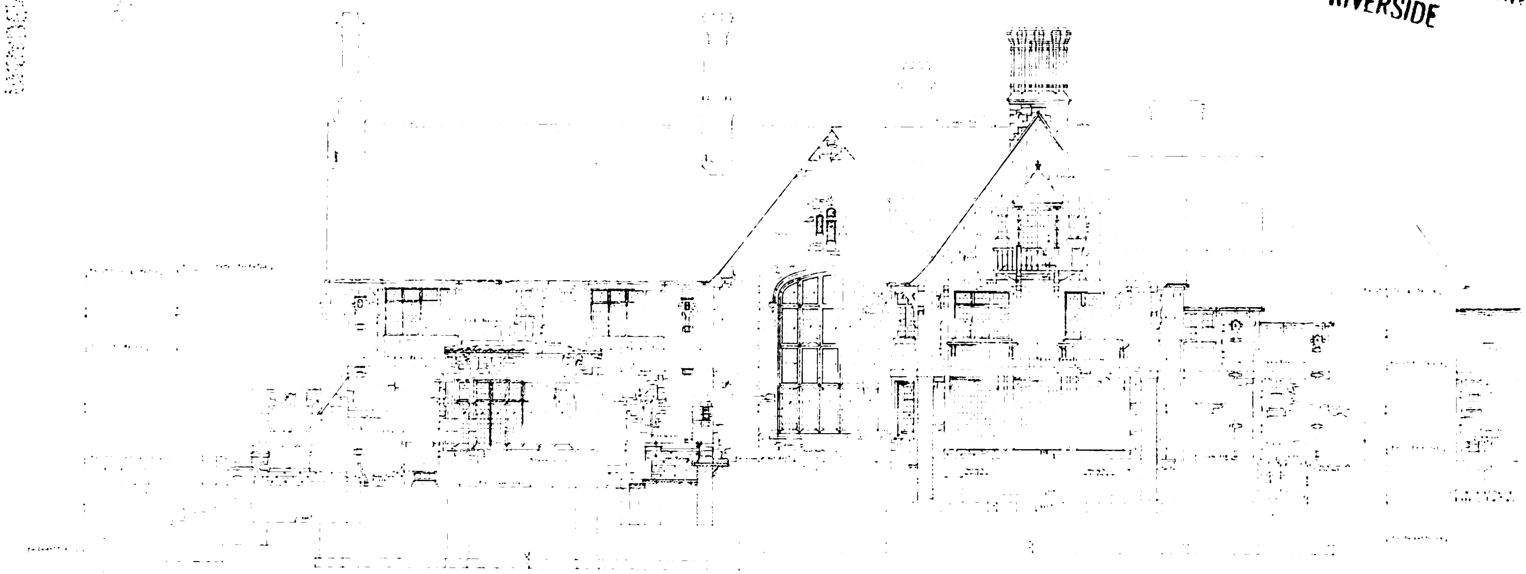
Northwest Elevation, House, Mr. Aldus C. Higgins, Worcester, Mass.

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*



John Wallace Gillies, *Photo* Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

Gable of Great Hall and South Wing, House, Mr. Aldus C. Higgins, Worcester, Mass.



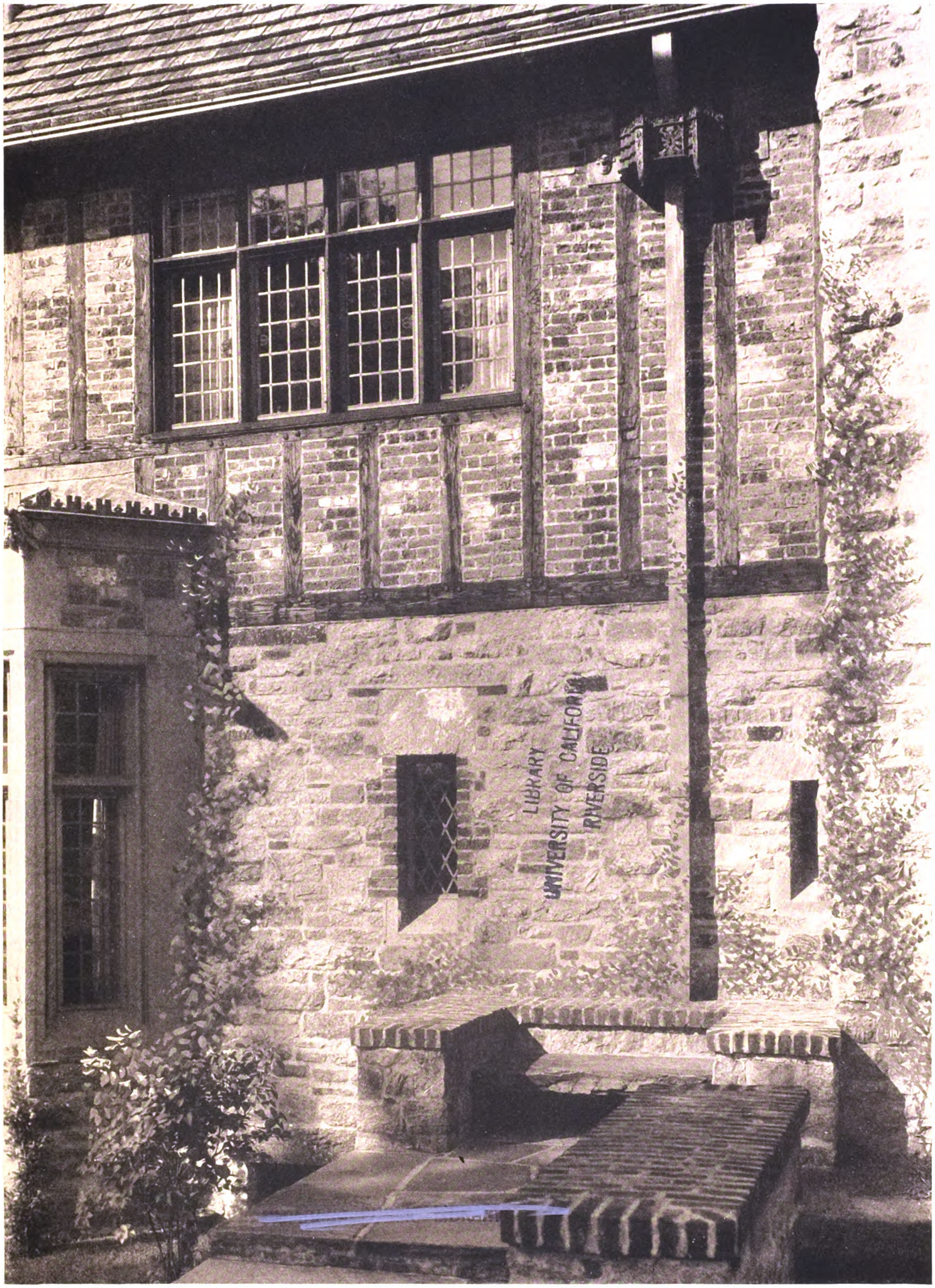
Southwest Elevation, House, Mr. Aldus C. Higgins, Worcester, Mass.

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*



John Wallace Gillies, *Photo* Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

Front Entrance, House, Mr. Aldus C. Higgins, Worcester, Mass.



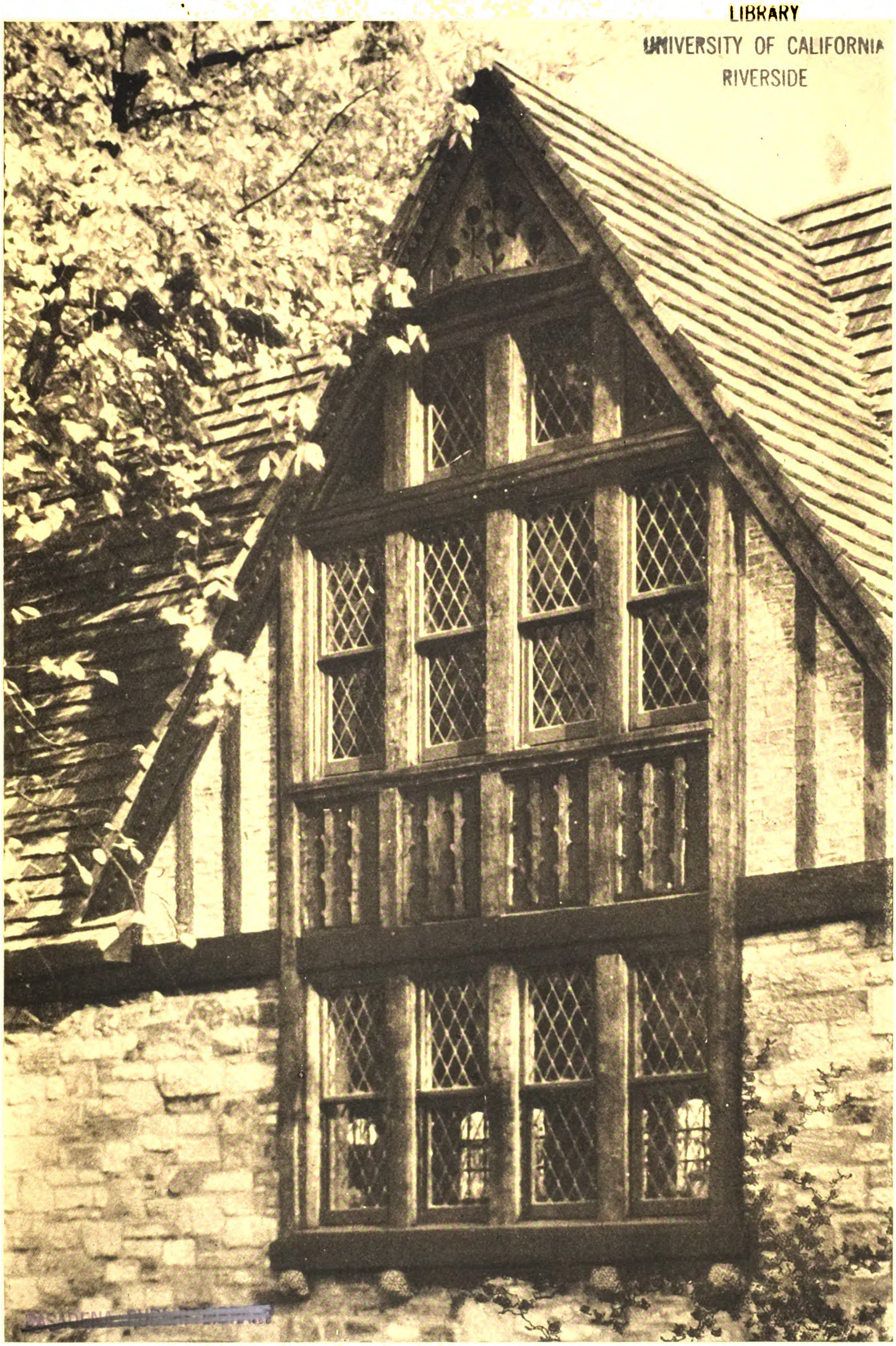
John Wallace Gillies, *Photo* Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

Detail of West Wing, House, Mr. Aldus C. Higgins, Worcester, Mass.



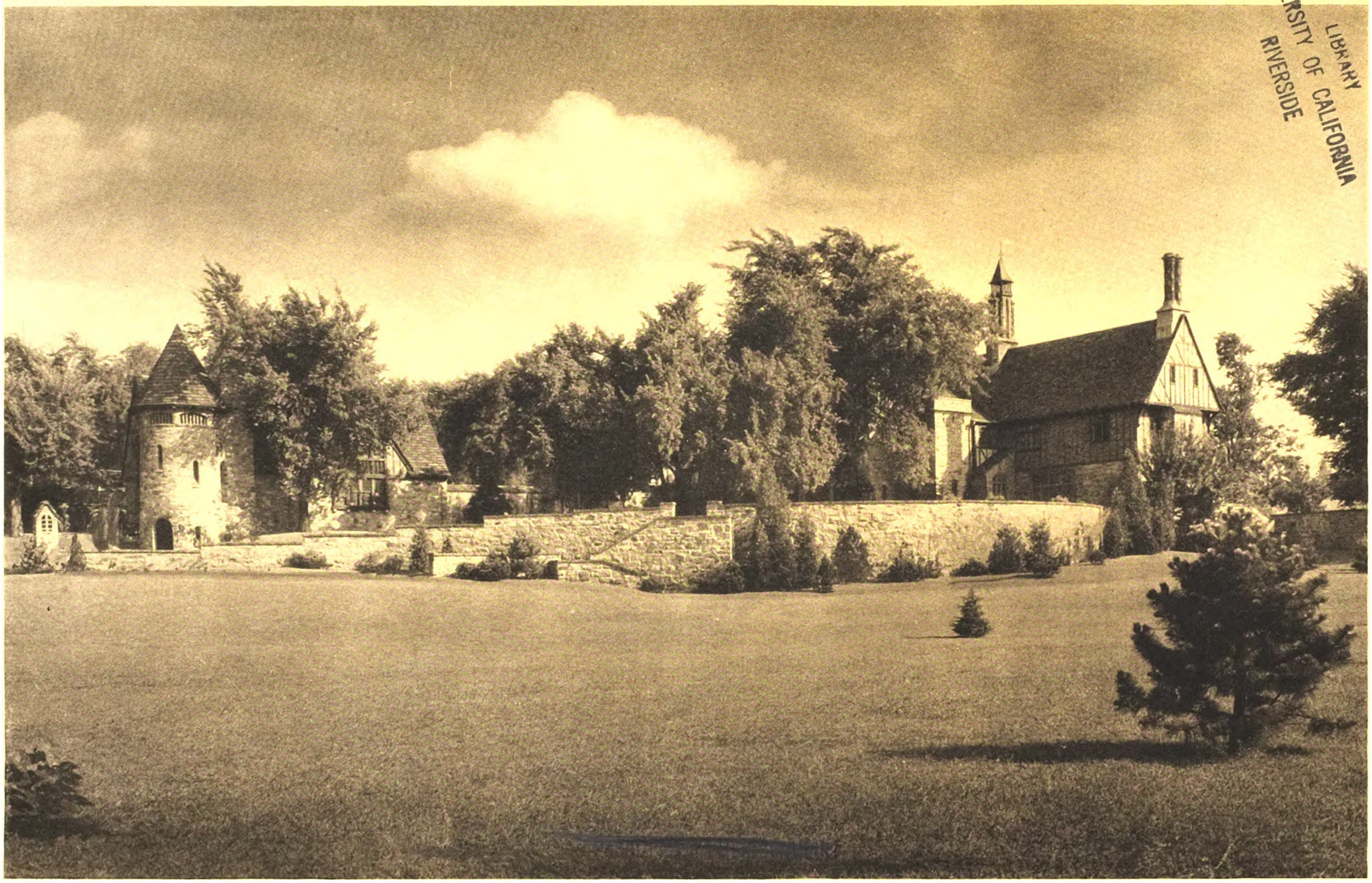
Paul J. Weber, *Photo* Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

Garage and Studio, Mr. Aldus C. Higgins, Worcester, Mass.



Paul J. Weber, *Photo* Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

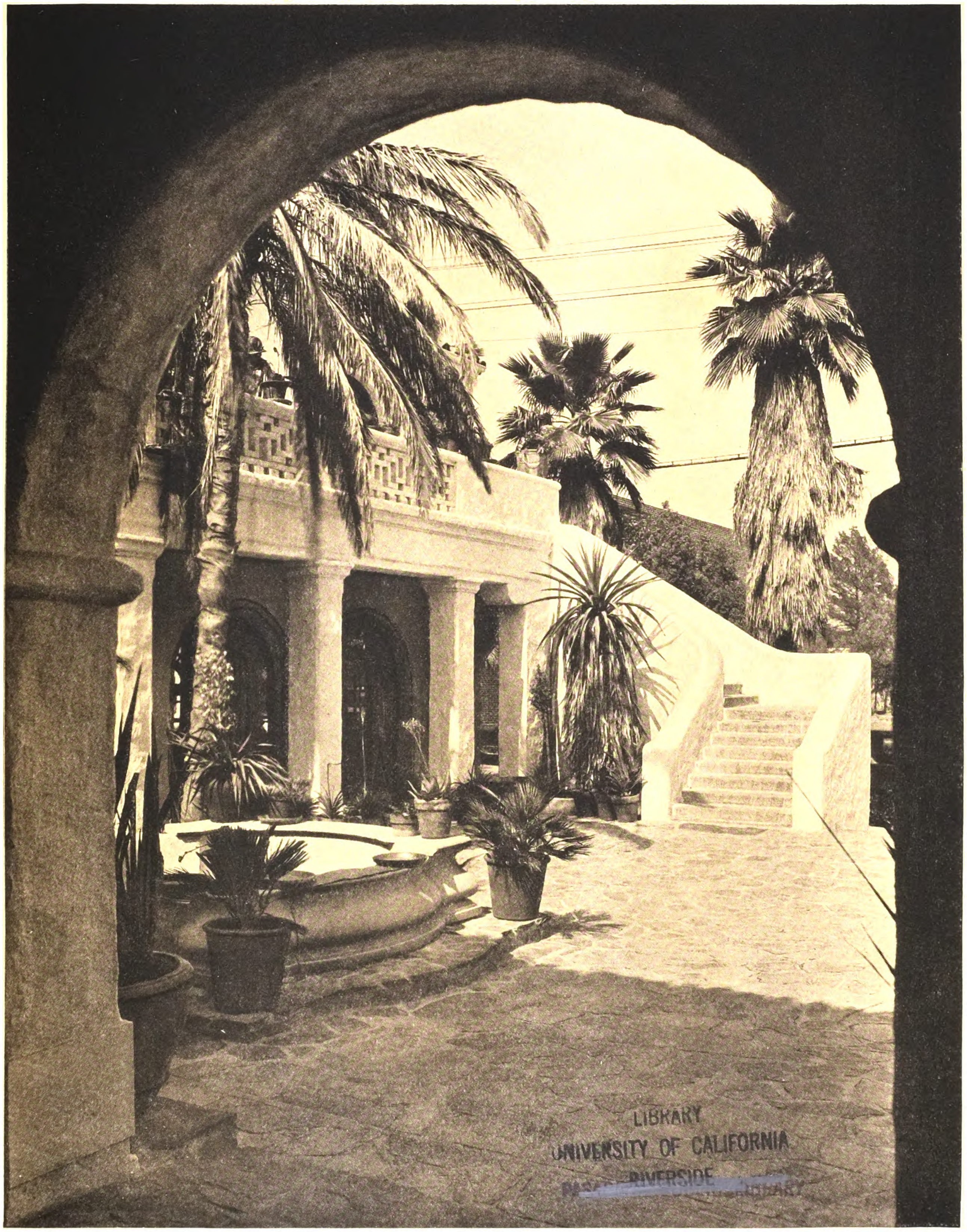
Studio Gable, Garage and Studio, Mr. Aldus C. Higgins, Worcester, Mass.



John Wallace Gillies, *Photo*

Grosvenor Atterbury, New York, *Architect;* John Tompkins and Stowe Phelps, *Associated*

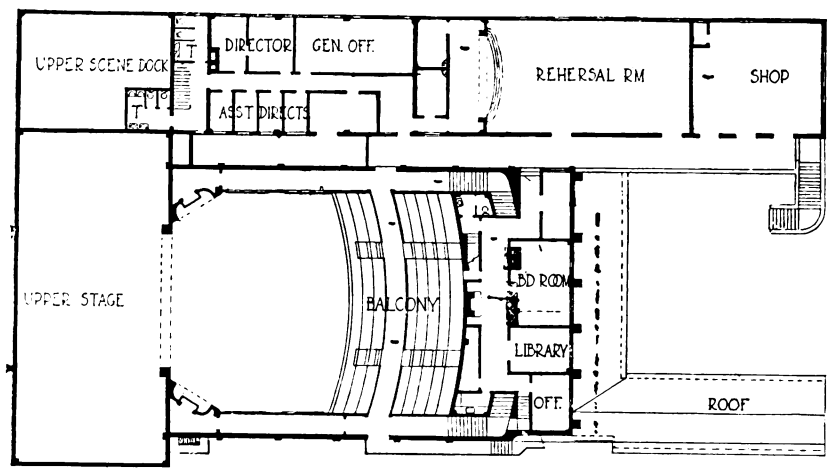
General View, House, Mr. Aldus C. Higgins, Worcester, Mass.

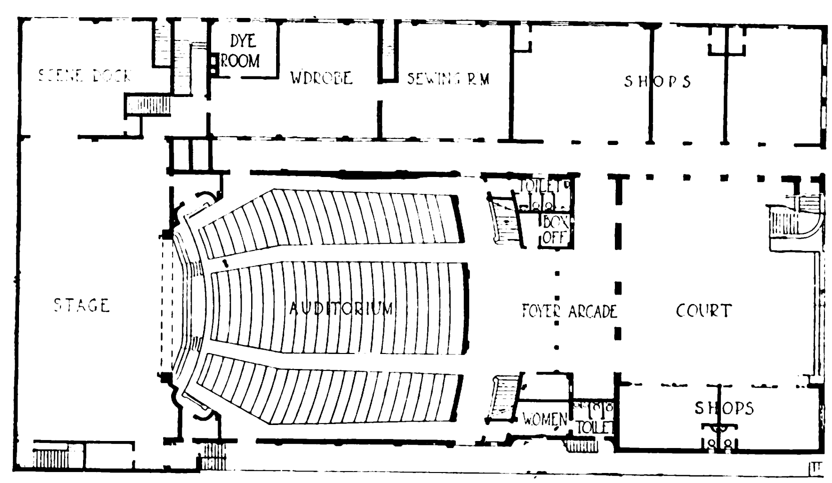


Hiller, *Photo*

Elmer Grey, Los Angeles, *Architect*

Court, Community Playhouse, Pasadena, Calif. (Plans on back)





Plans, Community Playhouse, Pasadena, Calif.

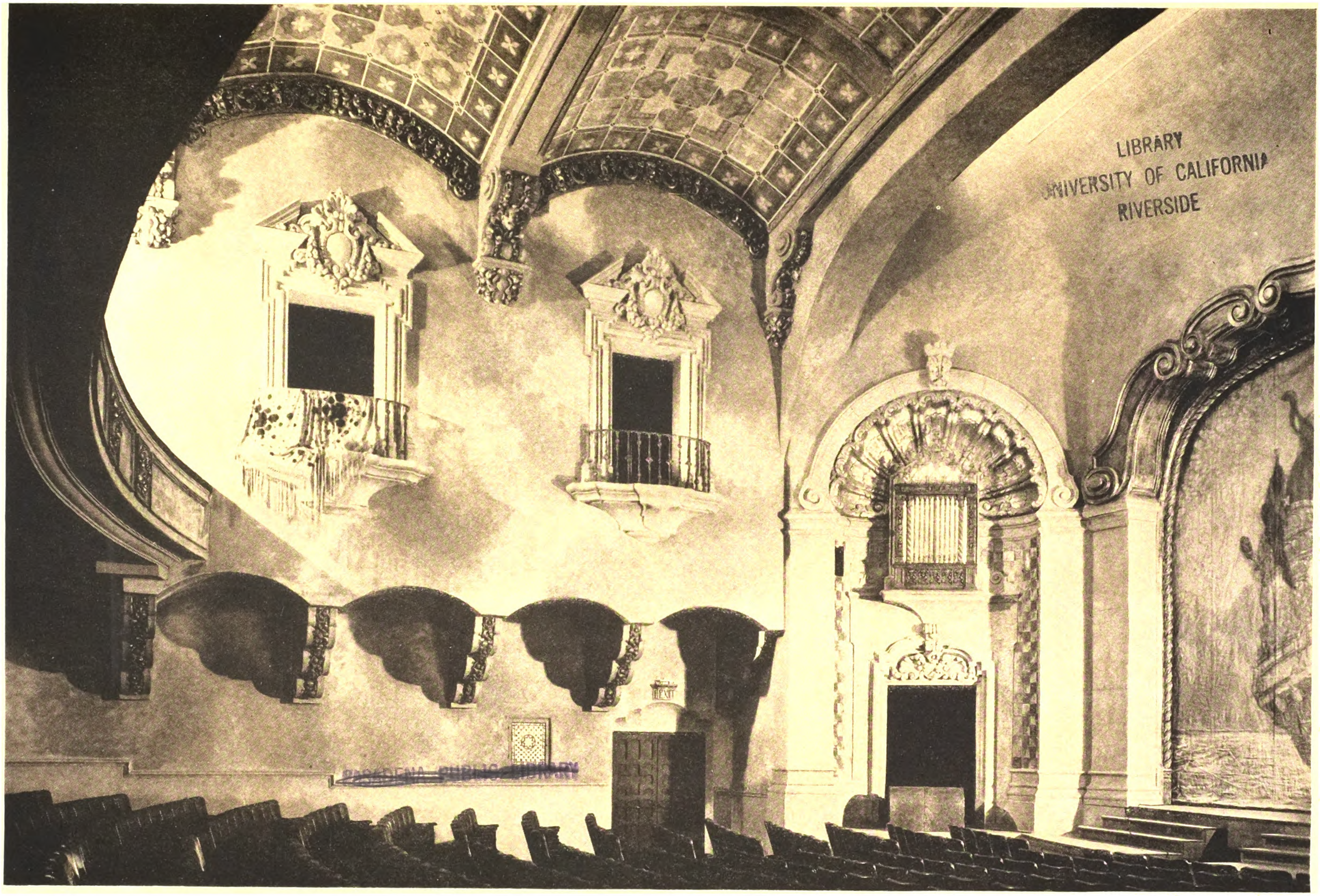
Elmer Grey, Los Angeles, *Architect*



Hiller, *Photo*

Elmer Grey, Los Angeles, *Architect*

Court, Community Playhouse, Pasadena, Calif.



Hiller, *Photo*

Elmer Grey, Los Angeles, *Architect;* A. Dwight Gibbs, *Associate Architect for the Interior*

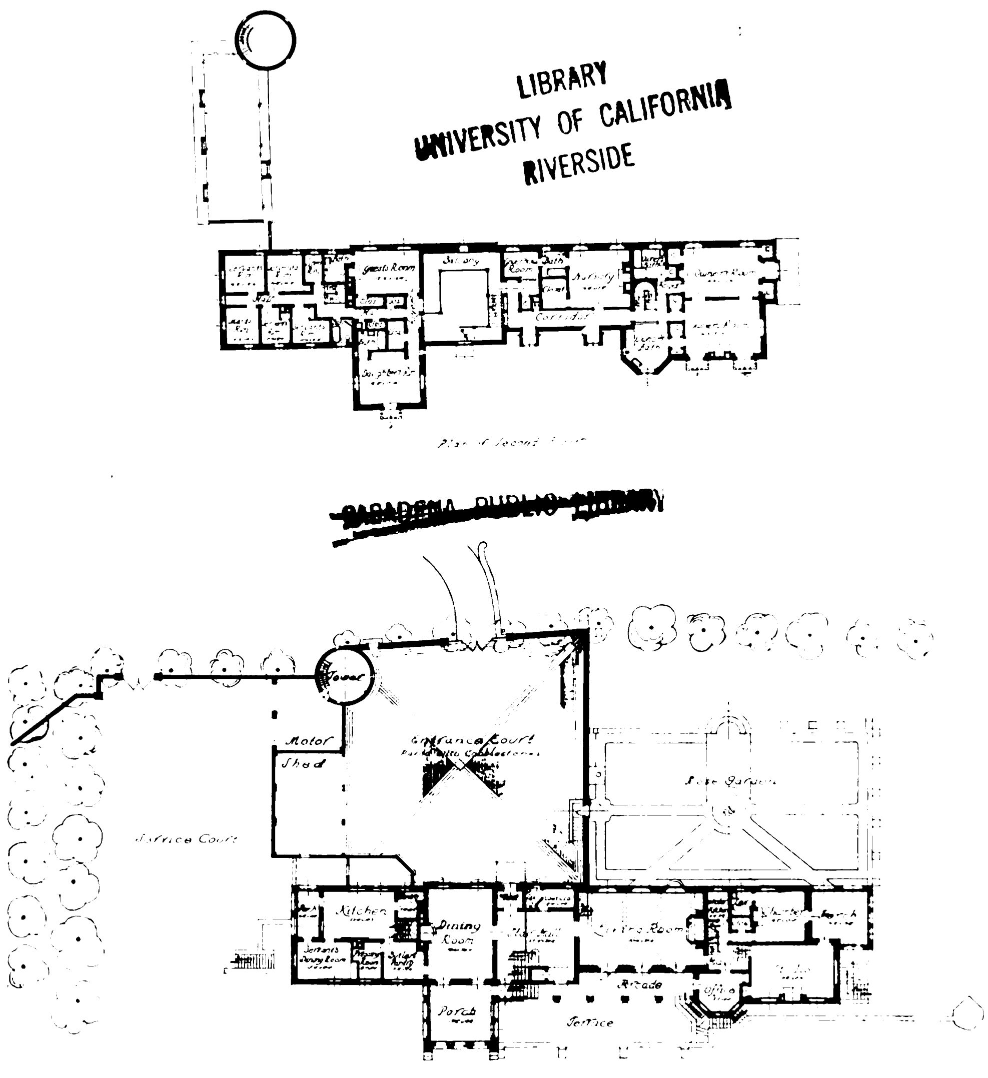
Auditorium, Community Playhouse, Pasadena, Calif.



Drix Duryea, *Photo*

Frederick Sterner, *Architect;* Polhemus & Coffin, New York, *Associated*

View from Northeast, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.
(Plans on back)



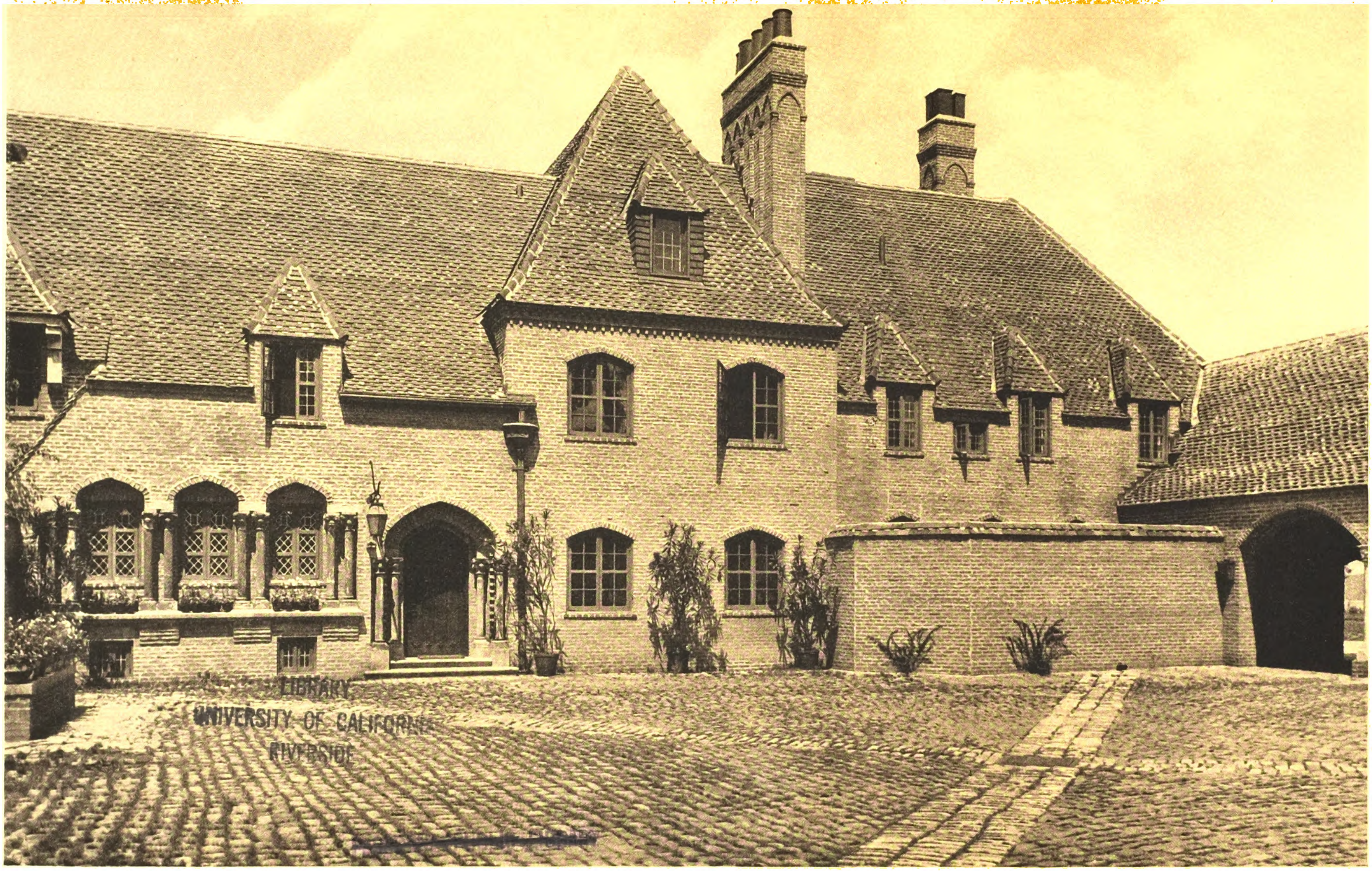
Plans, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.

Frederick Sterner, *Architect*; Polhemus & Coffin, New York, *Associated*



Drix Duryea, *Photo* Frederick Sterner, *Architect;* Polhemus & Coffin, New York, *Associated*

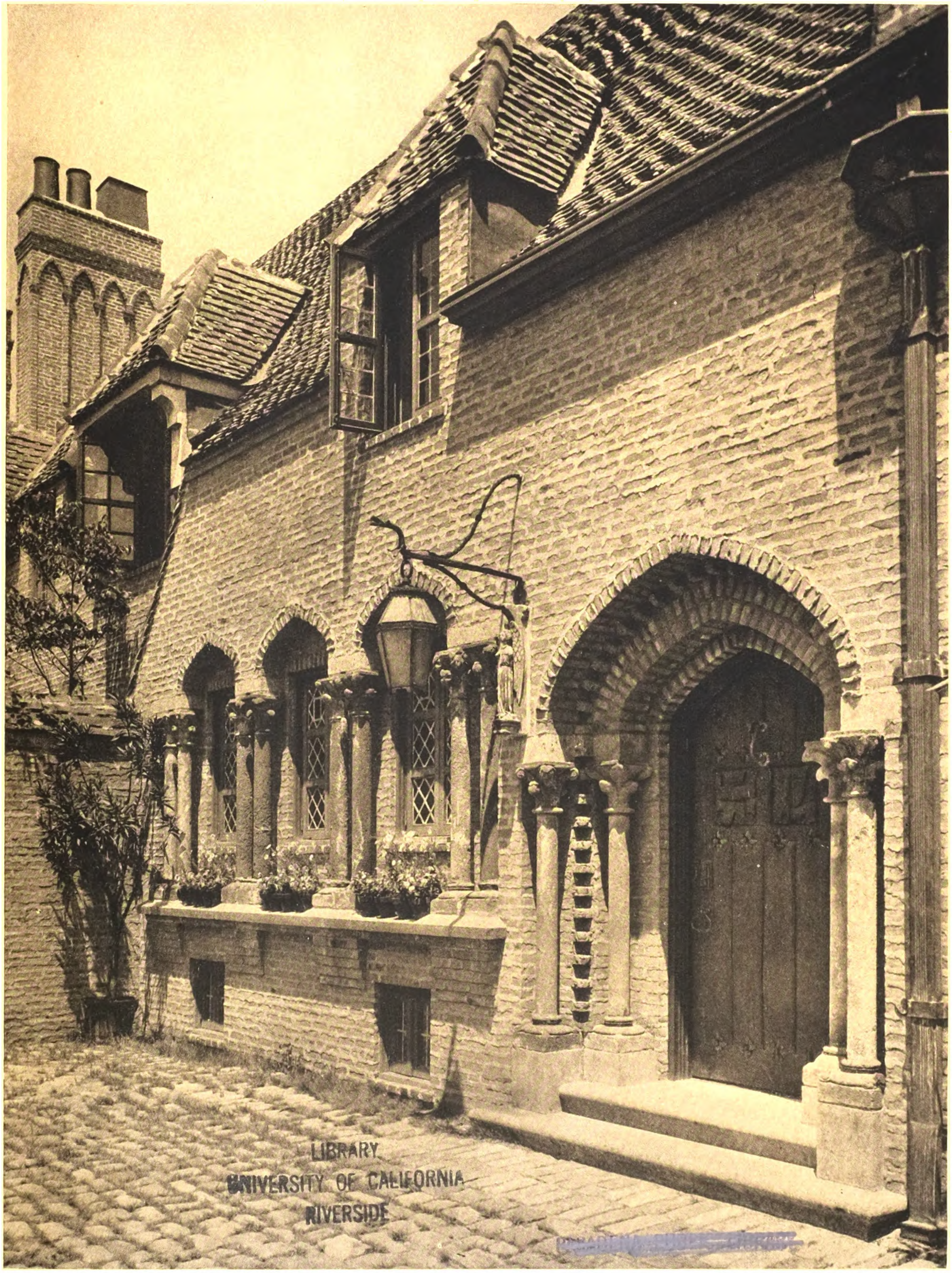
View from Northwest, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



Drix Duryea, *Photo*

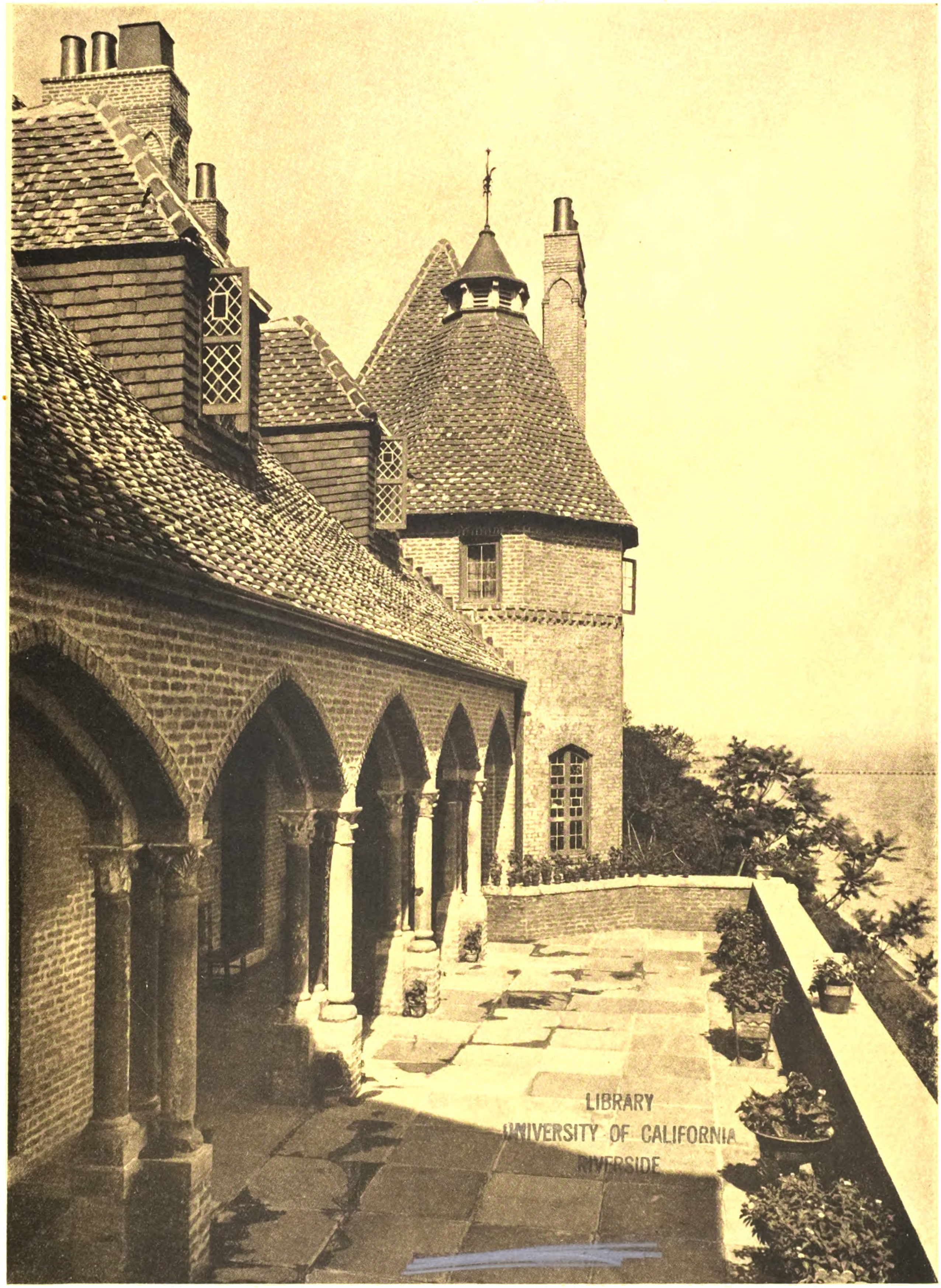
Frederick Sterner, *Architect;* Polhemus & Coffin, New York, *Associated*

Entrance Court, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



Drix Duryea, *Photo* Frederick Sterner, *Architect;* Polhemus & Coffin, New York, *Associated*

Main Entrance, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



Drix Duryea, *Photo* Frederick Sterner, *Architect;* Polhemus & Coffin, New York, *Associated*

View of Terrace, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



Drix Duryea, *Photo* Frederick Sterner, *Architect;* Polhemus & Coffin, New York, *Associated*

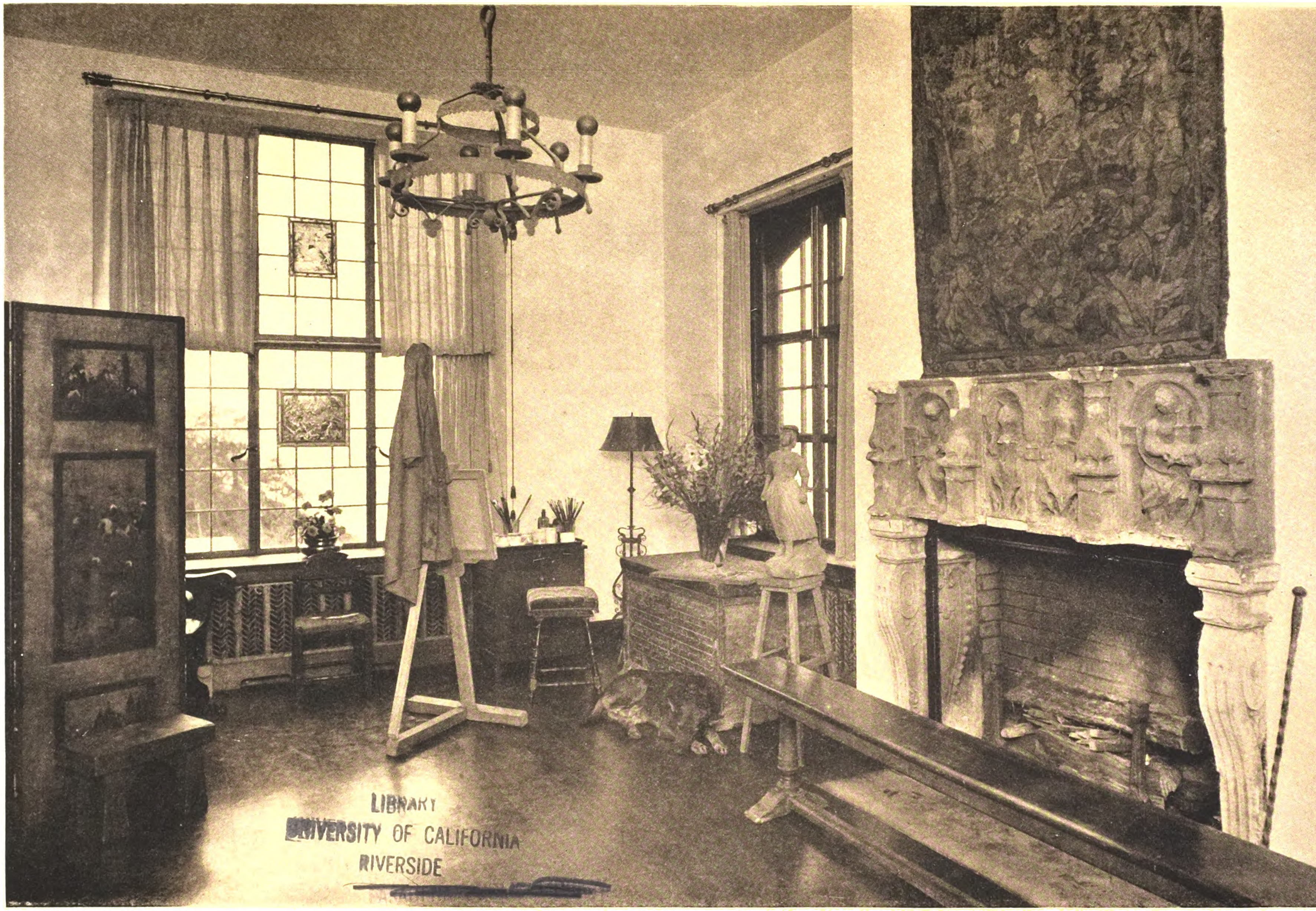
Stair Hall, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



Drix Duryea, *Photo*

Frederick Sterner, *Architect;* Polhemus & Coffin, New York, *Associated*

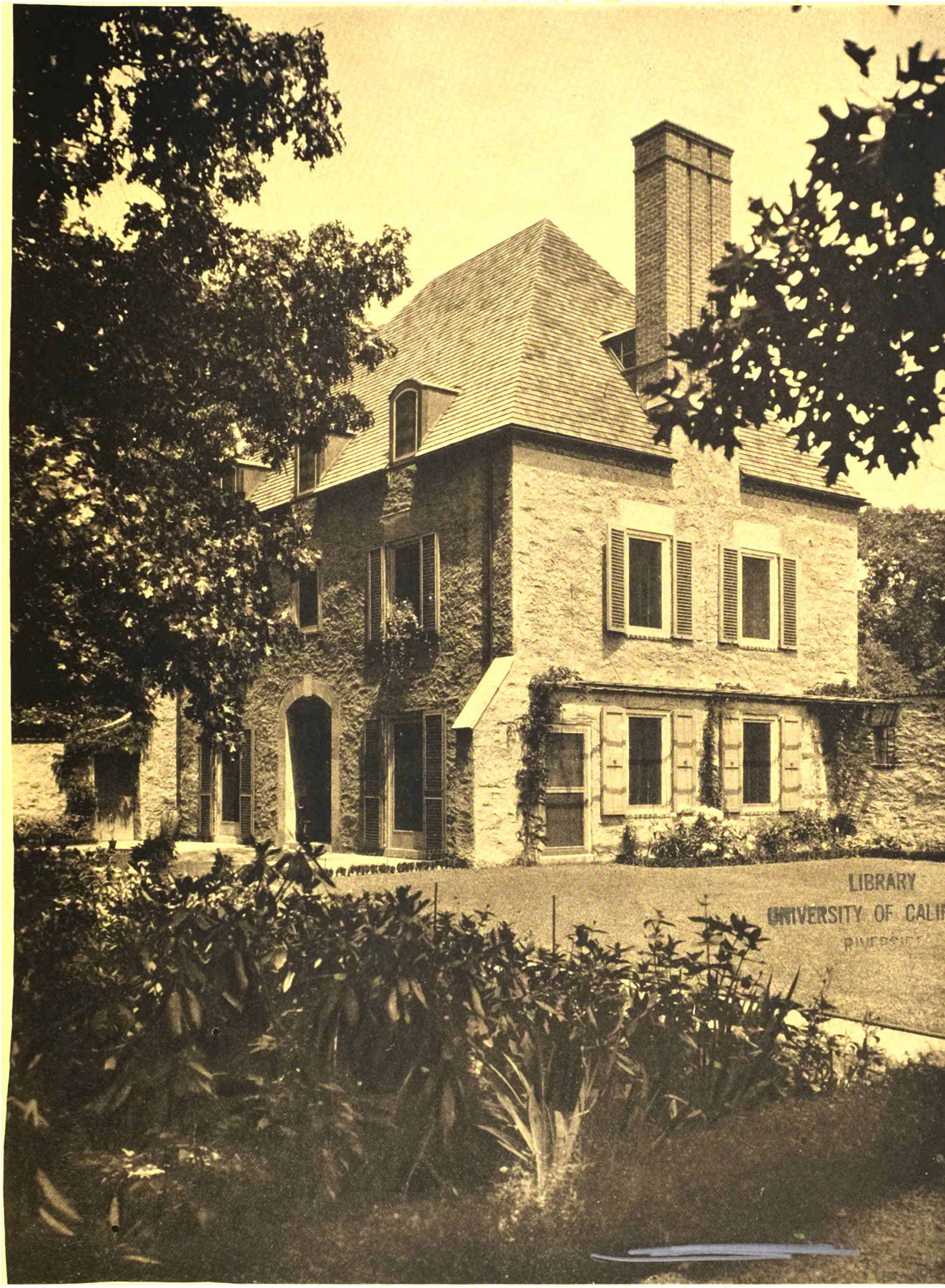
Living Room, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



Drix Duryea, *Photo*

Frederick Sterner, *Architect;* Polhemus & Coffin, New York, *Associated*

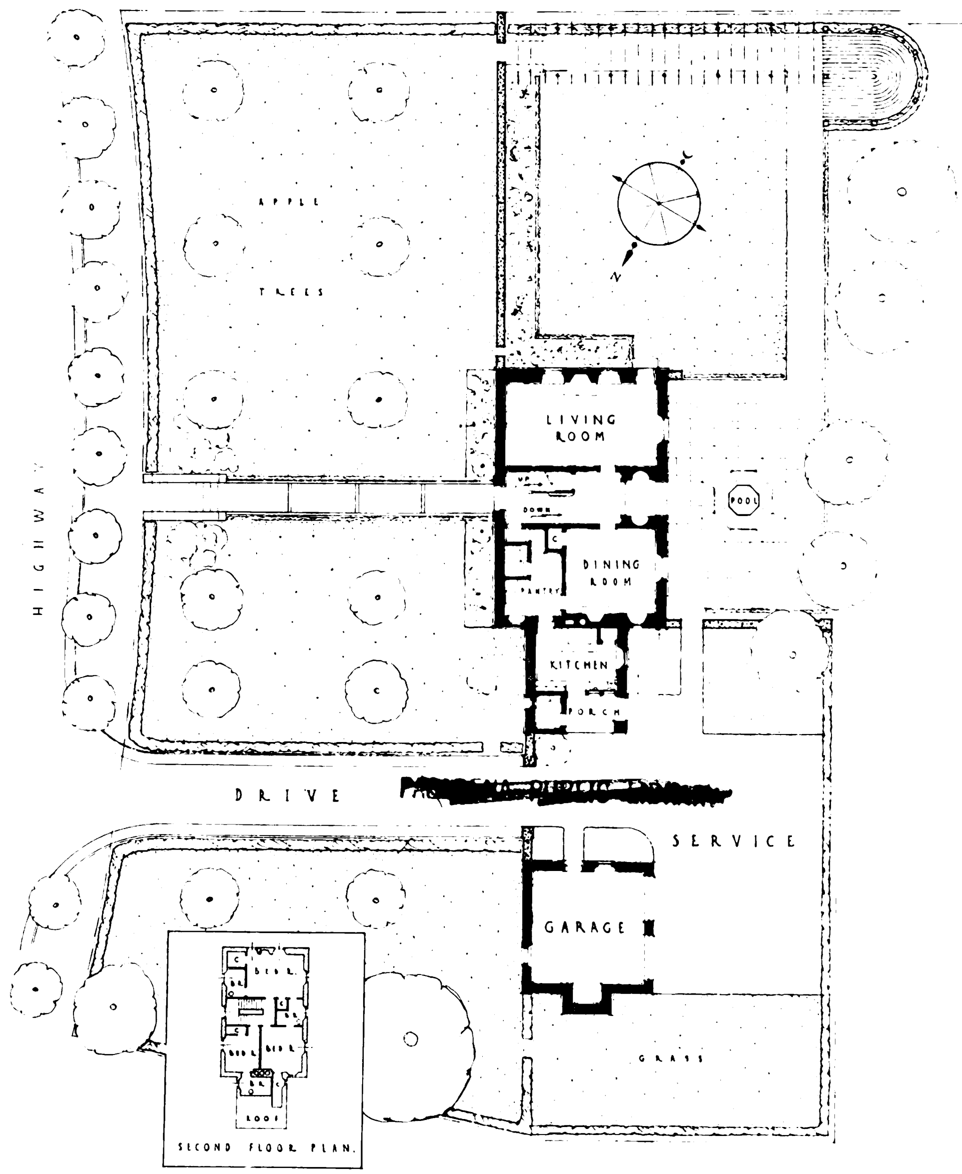
Studio, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

View from Southwest, House, Mr. Charles J. McManus, Germantown, Pa. (Plans on back)



Plans, House, Mr. Charles J. McManus, Germantown, Pa.

Mellor, Meigs & Howe, Philadelphia, *Architects*



Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

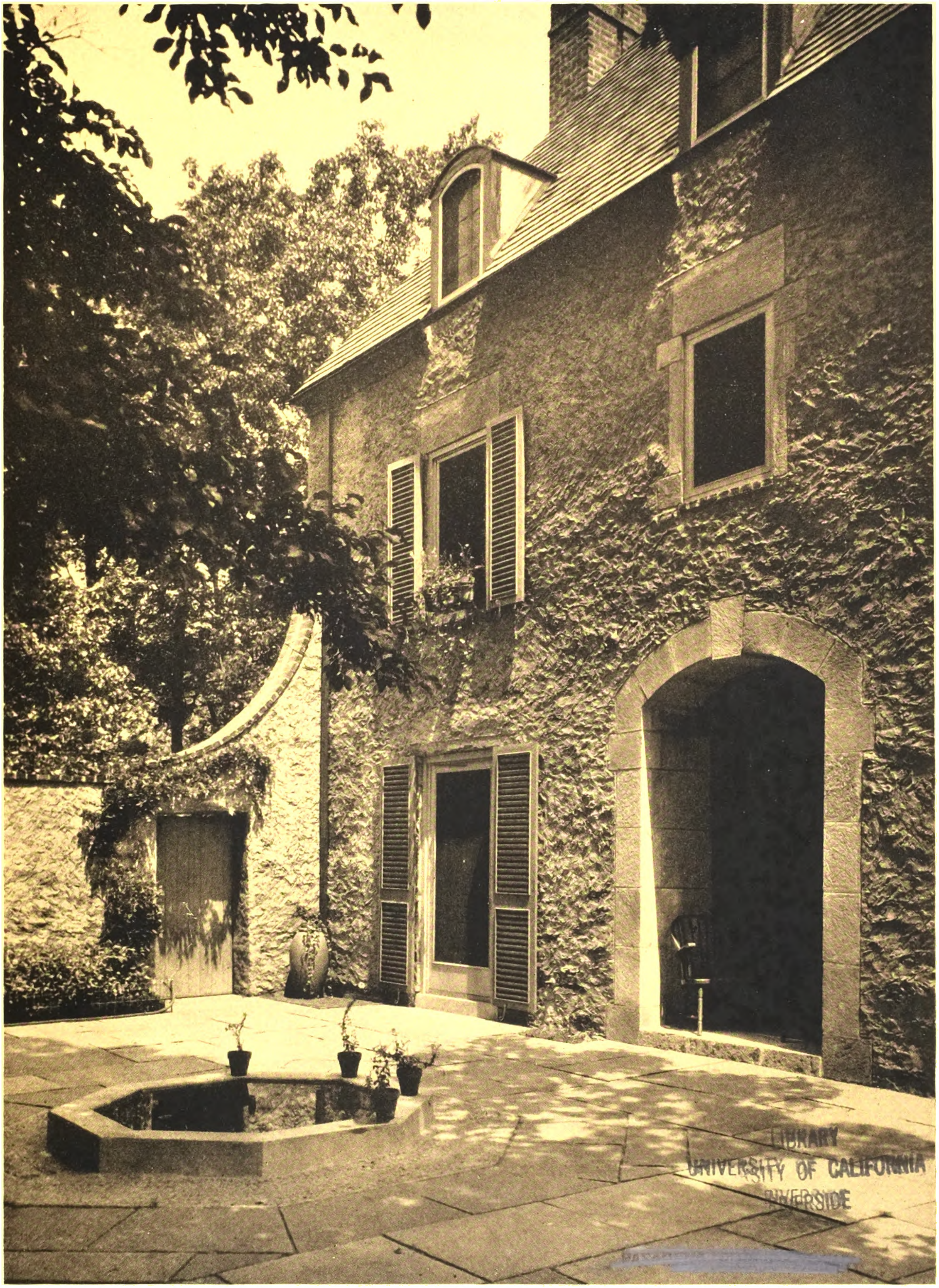
View from Northeast, House, Mr. Charles J. McManus, Germantown, Pa.



Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

Detail, Main Entrance, House, Mr. Charles J. McManus, Germantown, Pa.



Philip B. Wallace, *Photo* Mellor, Meigs & Howe, Philadelphia, *Architects*

Detail, Entrance to Court, House, Mr. Charles J. McManus, Germantown, Pa.

Mr. Murchison Says—

THAT THE new style in hotels is just like the ladies of the day, long, slim, and elegant. Some Chicago capitalists are putting one up in Mississippi 500 feet long and 40 feet wide. We hope the designer will broaden out his extremities. It is eight stories high, or about ninety feet, and unless it is fed up a bit it may look too stylish.

The hotel reviews and magazines are very instructive, always interesting and occasionally startling. One note said that when the bellhops in a West Virginia hostelry changed from black to white, the guests were eminently satisfied! It didn't say how tickled the hops were changing hue overnight.

Whenever we see a line of colored bellboys lined up to march to stations, we fully expect to see them break out into a spiritual, such as, "Give, in de name of de Lawd!" or "Swing low, Sweet Ice Pitcher!"

Redivivus Guestibus

AN HOTEL at Marion, Mass., now has a full-fledged U. S. Volunteer Life Saving Crew, composed only of employees. As soon as the bill is tendered the departing guest, the pulmotor is brought into action. "Step on it, Cap'n, we're gaining!"

They could get a lot of publicity by having Gloria Swanson drown, or nearly drown, and have her rescued by the L. S. Crew, the Marquis, and Pathe Freres, just in time for the mid-week releases.

Too Much Mustard

MR. STATS, of Kansas City, thinks there is too much hotel building. He says New York and Kansas City and Chicago are the biggest offenders. He blames it all on that unholy trinity, the real estate broker, the architect, and the builder.

Out of thirteen new hotels now being put up in Kansas City only one is being put up by a bona-fide boniface. He says that the hotel business is none too good, that all their restaurants are losing money, and that the bellboys are making more than anybody else, running out of the hotel to the Italian grocery and getting a bottle for the guest. He modestly states that his own hotel averaged about 92 per cent. of capacity last year, so he ought to be fairly well satisfied.

Taps

A NEW hotel is being built at West Point, on ground leased from the Government. It will contain a royal suite for the President of the United States, but no decorations nor curtains will be installed until after the incumbency of President Coolidge. Then they propose to fuss it up a bit.

The porch will provide ample parking space for the cadets and their girls, and all the piazza chairs will be painted the year before, on account of the white ducks.

The Old West Point Hotel was operated on the site for ninety-six years, consequently it seems about time for a new Company front.

Prosit

THE OLD German-American brewery in High Street, Buffalo, is being converted into an apartment hotel. It will cost $160,000 and have 179 suites, each equipped with a bung-starter and a capping machine. Any water running out of the faucet with more than one half of one per cent. liquid soap in it cannot be used for drinking purposes, according to the Volstead Law.

Personally, we cannot see a brewery being turned into an apartment hotel. Where are the great vats of yesterday? Where are the aging rooms? Where are the noble and magnificent Percherons that used to pull the high-piled brewery wagons along the streets? Gone, with the tin bathtub and the marble slabs.

The Modern Gold Rush

YOU WHO contemplate spending the winter in Miami will be glad to know that all the hotels are booked solid for the winter, including those which have just been riveted. Indeed, Miami is full right now, with almost all its hotels open, the special Florida trains put back on the schedules, and the streets crowded with real estate speculators.

They say one can make more money in Florida by accident than in Chicago in one's regular occupation. Once you're there you cannot help buying a lot or two. And history has no case of any one losing anything on a re-sale in the last year or two.

Good News for the Wreckers

THREE CITADELS of fashion on Fifth Avenue have lately fallen to the onrush of trade. The beautiful W. K. Vanderbilt house, on the corner of Fifty-second Street, will soon be torn down to make room for an office building, and the great Cornelius Vanderbilt Château, occupying the block front between Fifty-seventh and Fifty-eighth Streets, has been sold to a syndicate which talks of putting up two apartment hotels. Diagonally across the street the Huntington pile of granite has been disposed of to a cigar dealer's realty corporation.

George B. Post was the designer of the two Fifty-seventh Street houses, and every one knows, of course, that the W. K. Vanderbilt house was Mr. Hunt's masterpiece. Many people have stopped to search for the stone effigy of the architect high up on the roof slope. We believe that it still wins all the prizes for the most beautiful house in New York.

A Couple of Old Masters

Two of our well-known playmates, Thomas Hastings and Harvey Wiley Corbett, have just had a new degree fastened upon their already sloping shoulders. Master of Architecture is their title, so when you meet them don't say, "Good morning, Mr. Hastings." Rather, "Good morrow, Master."

Three of these newfangled degrees were given out by Liverpool University. Professor Reilly of Liverpool horned in with the two Yanks as a pinch-hitter.

Mr. Hastings, as you all know, is already so plastered with decorations that he can scarcely button his clothes. Mr. Corbett is not quite so decorative, but looks fully as intelligent as does Mr. Hastings. (They both wear glasses.)

Mr. Hastings is designing an apartment-house on the site of Devonshire House in London, and Mr. Corbett threw together the Bush Building on the Strand. You can therefore see that the Americans are butting into the British Empire with telling effect.





Residence of Senator J. N. Camden, Spring Hill, Versailles, Ky. Equipped throughout with Higgin Screens in 1901

"After 24 Years of Service

our Higgin Screens will be put in again this spring!"

Mrs. J. N. Camden, Spring Hill, Versailles, Ky., has kindly permitted us to quote the following letter written us recently:

"In the spring of 1901 you installed Higgin bronze wire screens in all the doors and windows of our house, and I want the pleasure of telling you, unsolicited, that after twenty-four years of service they will be put in again this spring, and I believe they are quite as good as ever."

No claim of ours could be so strong as this statement from a Higgin client. Higgin service means something more than mere dollar-for-dollar values to the architect who sincerely serves his clients.

A Higgin service man will visit your office at your call and describe the Higgin method of co-operation with the architect

Look in your telephone or city directory for the address of your local Higgin Service Office, or write to the home office direct.

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See our Catalogue in SWEET'S

HIGGIN
ALL METAL
WINDOW SCREENS



"Group" houses in Mariemont, near Cincinnati, Ohio, designed by Chas. F. Cellarius, Cincinnati, Resident Architect. Town plan by John Nolen, Philip W. Foster, Associate, Cambridge, Mass.

MARIEMONT, the new village now in course of development in a happily situated region just beyond the corporate limits of Cincinnati, is a forward-looking interpretation of modern city-planning principles applied to a small self-contained community.

Though primarily intended as a residential district for wage earners of various economic grades, the houses, built and projected, are remarkable for their architectural quality and for the character of their construction and appointments.

Kohler Enameled Plumbing Ware is being used, again demonstrating the suitability of this admirable ware—of highest quality but no higher cost—for installations of large scope.

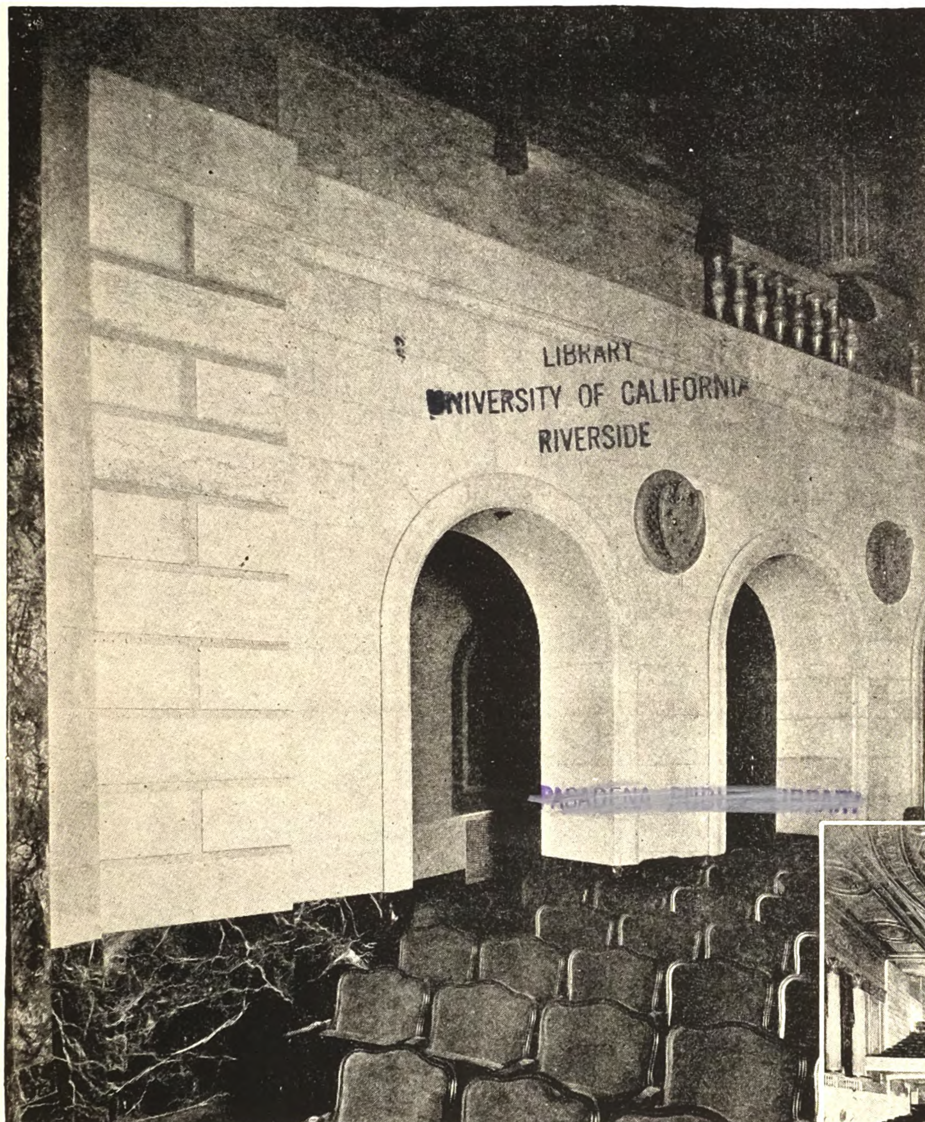


The Shops, Kohler Village

Another of America's notable community developments is Kohler Village. An illustrated brochure describing this interesting union of civic and industrial enterprise will gladly be sent upon request

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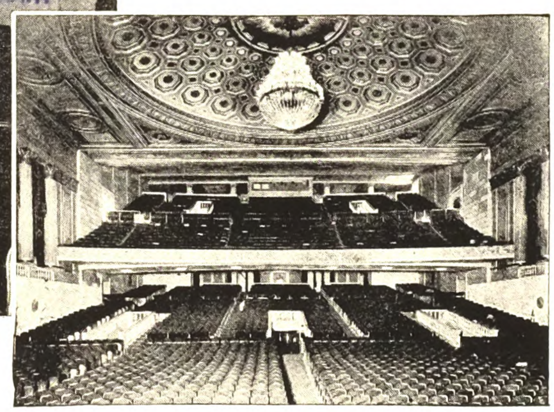
KOHLER OF KOHLER
Enameled Plumbing Ware



George W. Backoff, Frank Grad, Henry Baechlin
Salaam Temple Associated Architects

Pictured at the left is the new Salaam Temple of Newark, N. J., now the largest theatre in that progressive city. It has a seating accommodation for 4,000 people. Its dignity, strength and beauty are a triumph of architectural design and modern construction.

To this triumph, ZENITHERM has made a big contribution. It was the variegated shade and texture of ZENITHERM that made possible the very pleasing surface of the walls, free from monotones of solid color or the coldness of flat finish.



ZENITHERM at the *new* SALAAM TEMPLE

ZENITHERM is especially suited to large buildings because its stone-like appearance imparts the necessary atmosphere of dignity and solidity. ZENITHERM has the massiveness of stone, yet it can be nailed, screwed, sawed or drilled like wood.

ZENITHERM breaks up reverberation of sound. Where ZENITHERM is used in churches, theatres or auditoriums the acoustic values of the buildings are greatly increased.

Looks like stone—Works like wood

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As Used in the Mystery House

The house designed and built by a woman.

A woman who saw to the full the opportunities in Flagging floors and terraces.

Saw them and had what "we men" might say, "the necessary assurance to carry out what she saw."

Here you see how she used Olde Stonesfield Flagging.

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A complete treatise on lamps, brackets, standards and special exterior lighting fixtures for public buildings, street lighting, large and small estates and private homes.

Copies are reserved for recognized architects. Mailed upon request.

Smyser-Royer Company

Main Office and Works York, Pa. — *Philadelphia Office* 1609 Sansom St.

JACKSON BRONZE WINDOWS

There will always be certain architects whose consistent purpose is to use the best of everything. For such a group Jackson Windows of Bronze make a lasting appeal.

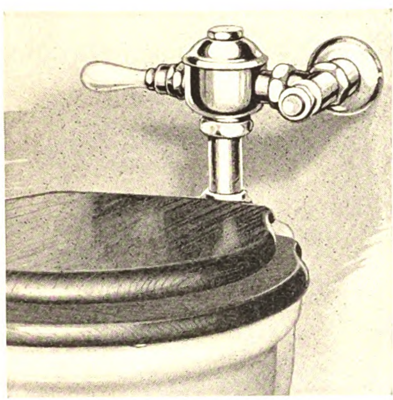
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The Haas Flush Valve has no metal-to-metal contacts — no small ports to clog — no needle-point adjustments. Cap nut locks the entire assembly. Can be installed over siphon jet or wash-down bowls.

NO one form of fixture in public buildings, schools and hospitals is so much used and abused as plumbing equipment — no one feature can reflect so much credit or discredit upon the architect.

The use of Haas Flush Valves is an assurance of lasting service. Installations made eighteen years ago are to-day making remarkable savings upon water and repair bills.

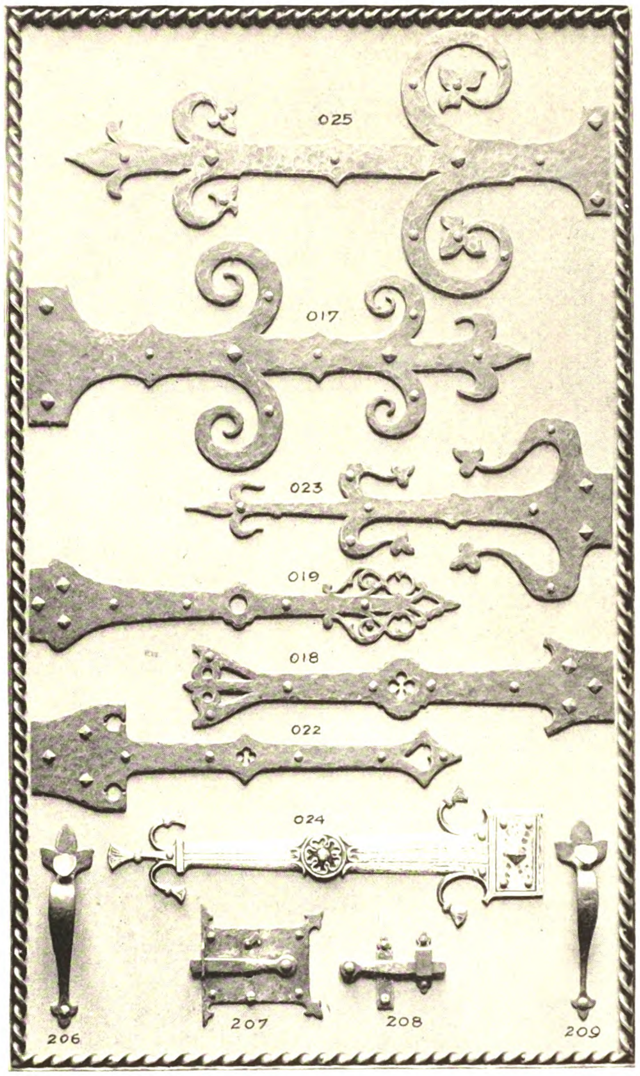
The Haas Valve is engineered, not merely assembled. It is internally self-cleansing in all waters, gives absolute control of water supply to the bowl under either high or low pressure and is guaranteed for five years. Investigate the superiorities of Haas Valves. Specify them and you will be repaid by the satisfaction they give to your clients.

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For full details on the Watrous Flush Valve and Duojet Bowl, write for Booklet CC

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EVERLASTING in their charm and beauty, Greendales speak of the immortality of the church as well as its dignity; for, whatever the thought to be expressed, Greendales possess the qualities to express it best.

Above is shown the Sacred Heart Church, Columbus, O., designed by R. J. Kraus, Architect, Akron, Ohio.

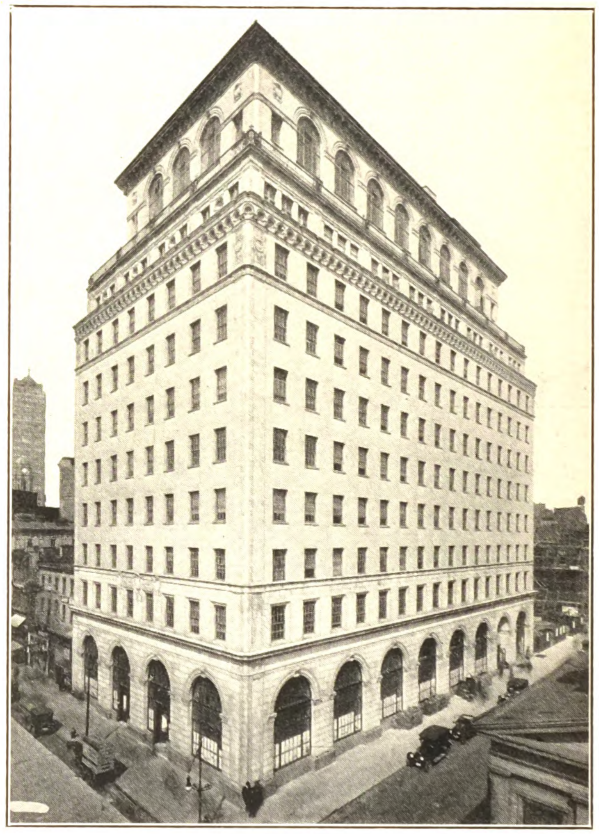
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McKenzie, Voorhees & Gmelin, *Architects*

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WILL be found in buildings and plants where uninterrupted service is maintained on the hot and cold water lines throughout the life of the structure itself.

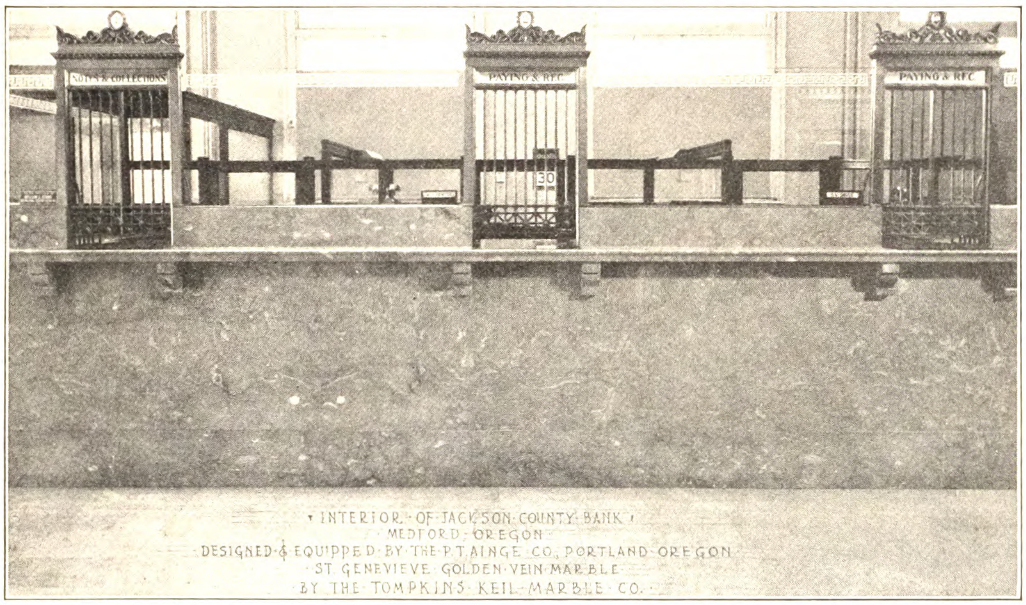
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IT was the heart of winter several years ago. The whole country was sheeted in ice. Quarrying of all kinds was at a standstill. Although the stocks of block marble in our various yards were low, we were secure in the knowledge that all immediate requirements were cared for.

Suddenly came a call for one more block of a certain marble to finish a bank in a Mid-West city on schedule date.

Not a piece could be found. The quarry could not budge. Our reputation for resourcefulness was at stake.

At 3 o'clock one black morning one of our executives 'phoned to another.

Lying awake thinking he had remembered that included in a general show rail shipment to replenish one of our Southern yards, was a piece of the particular marble needed.

A special messenger left New York at daylight to overtake the shipment and divert the particular piece North to where it was needed.

He rode with the piece until it reached the job several days later, but in time to save a costly tie-up of the building.

A small incident? True. But one of the small things that has made ours a large business.

TOMPKINS-KIEL MARBLE COMPANY

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NEW YORK CITY

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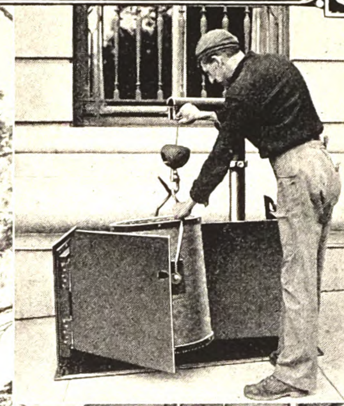
CHICAGO
SAN FRANCISCO
SYLACAUGA, ALA.
KNOXVILLE, TENN.

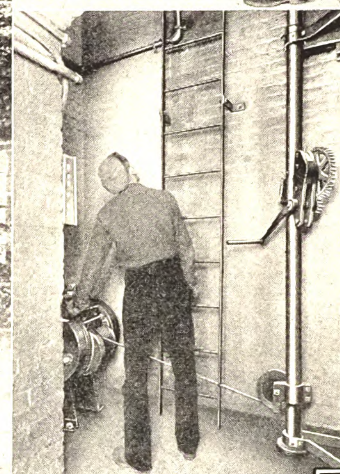
T K

The G&G Electric Telescopic Hoist



AMERICAN ACADEMY *of* ARTS *and* LETTERS, N.Y. CITY
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Hitchings Sunshine Shops



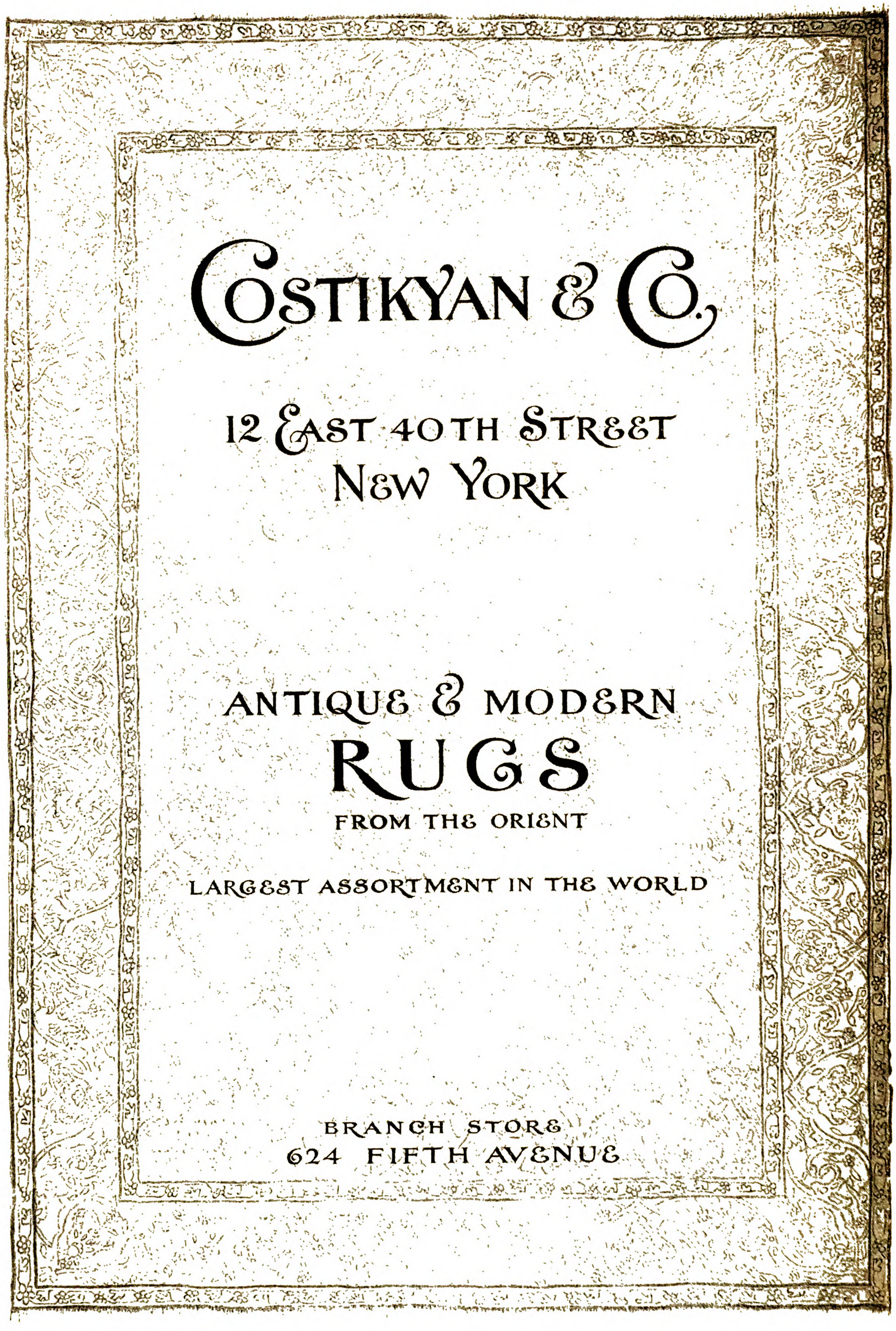
IN addition to our regular ornamental greenhouse curved eave construction, as shown in this picture we have one less in cost, that is every bit as good from both a point of lastingness and growing efficiency.

It is so altogether simple, it declares its own attractiveness. It might be well to have our full particulars about it on file.

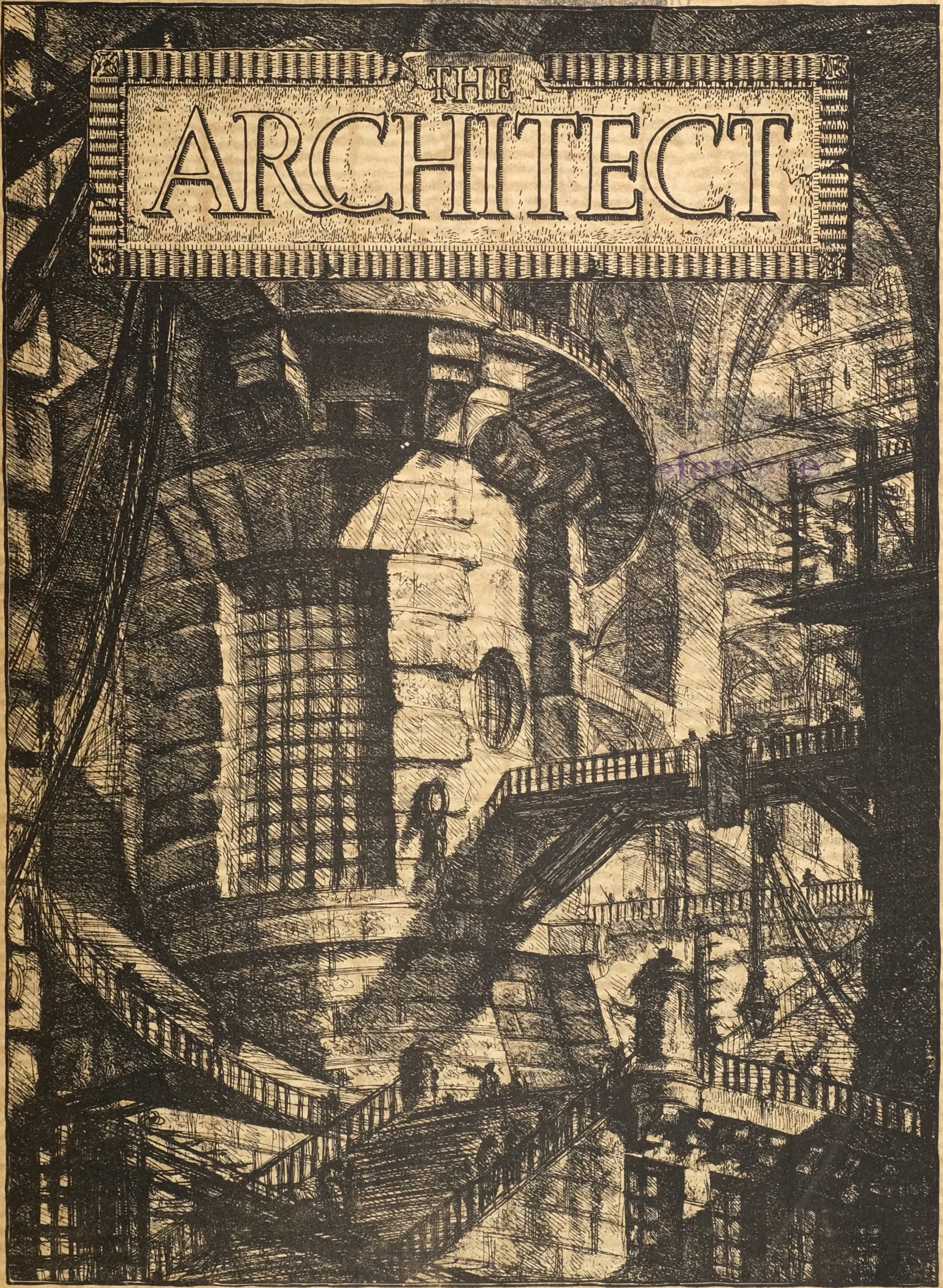
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General Offices and Factory: ELIZABETH, N. J.

NEW YORK PHILADELPHIA BOSTON WILKES BARRE

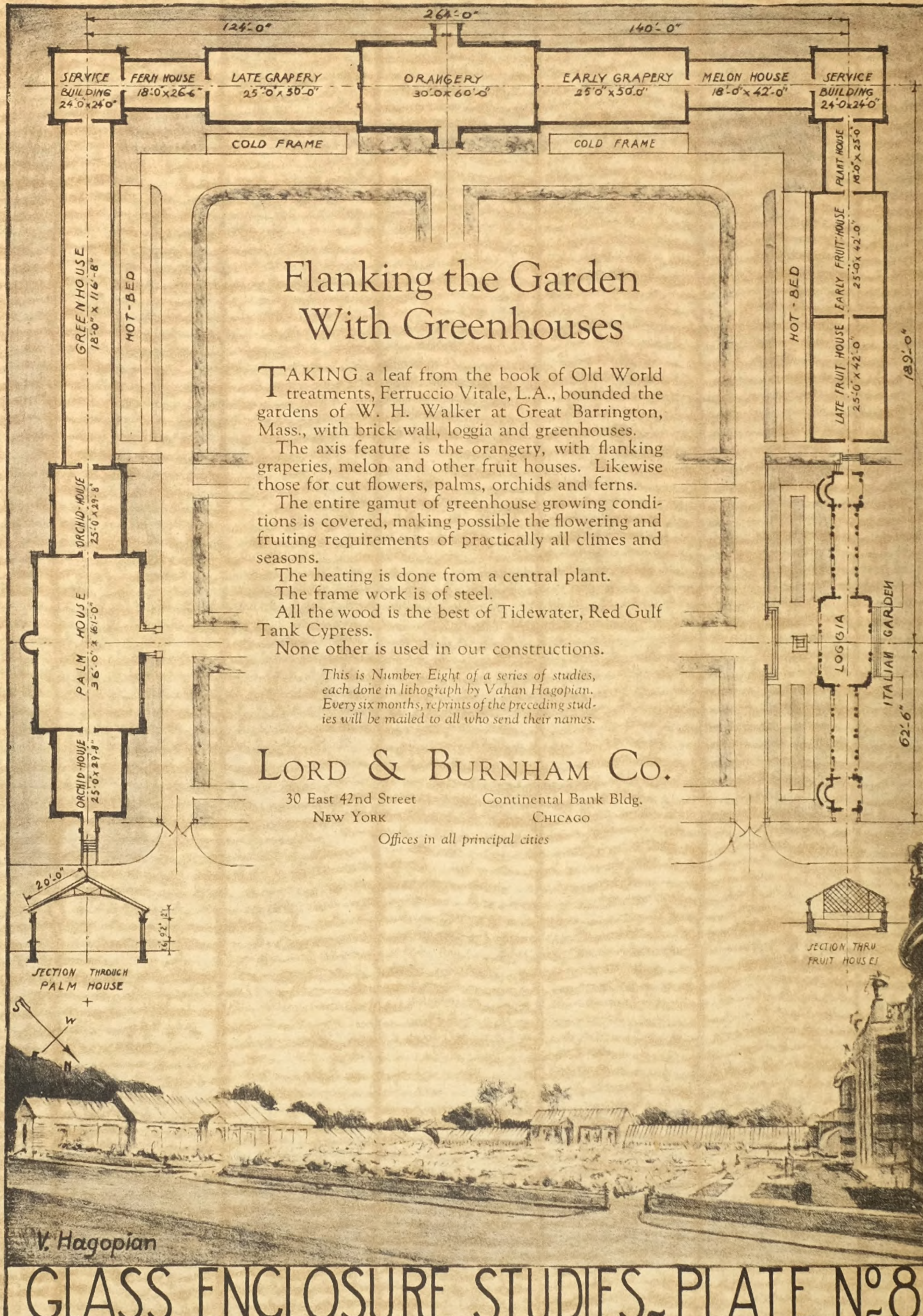


THE DE VINNE PRESS



Piranesi

$8.50 the year NOVEMBER, 1925 75c. the copy



Flanking the Garden With Greenhouses

TAKING a leaf from the book of Old World treatments, Ferruccio Vitale, L.A., bounded the gardens of W. H. Walker at Great Barrington, Mass., with brick wall, loggia and greenhouses.

The axis feature is the orangery, with flanking graperies, melon and other fruit houses. Likewise those for cut flowers, palms, orchids and ferns.

The entire gamut of greenhouse growing conditions is covered, making possible the flowering and fruiting requirements of practically all climes and seasons.

The heating is done from a central plant.

The frame work is of steel.

All the wood is the best of Tidewater, Red Gulf Tank Cypress.

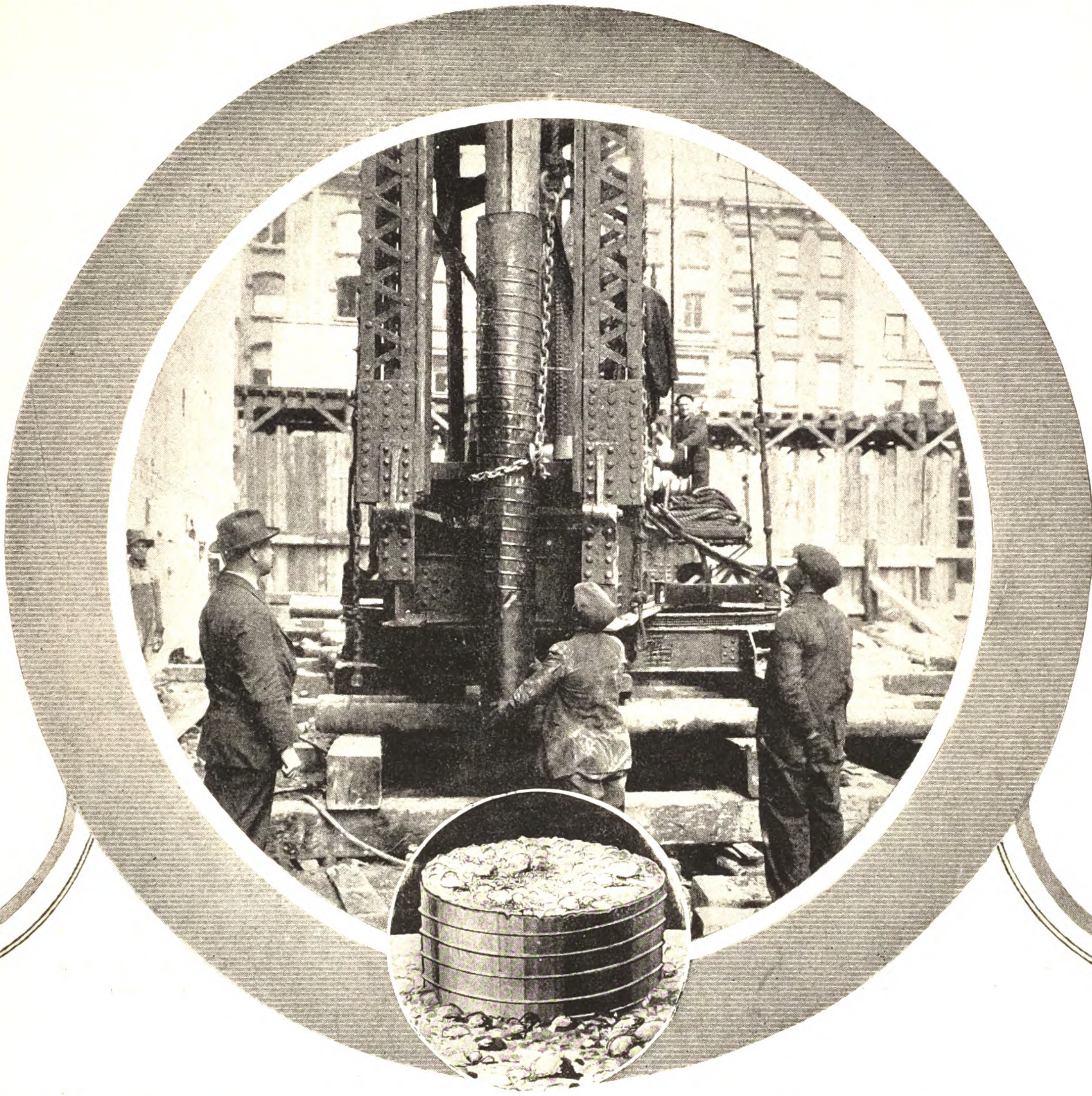
None other is used in our constructions.

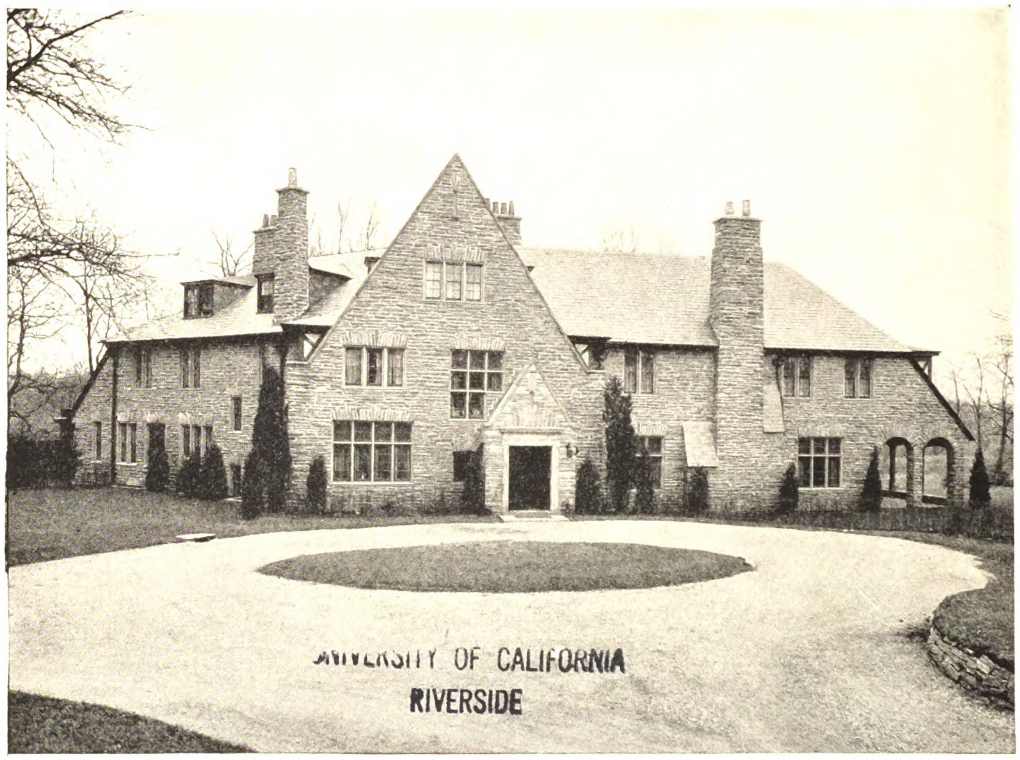
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Architects

THE ARCHITECT
November, 1925

THE ARCHITECT is published on the first of every month by the Forbes Publishing Co., Inc., 101 Park Avenue, New York. SUBSCRIPTION: U. S., Cuba, and Mexico, $8 50 per year, 75c. per copy. Foreign subscription, $9.50 per year. Entered as second-class matter October 3, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Vol. V
No. 2



Atop the hill at Williamstown—

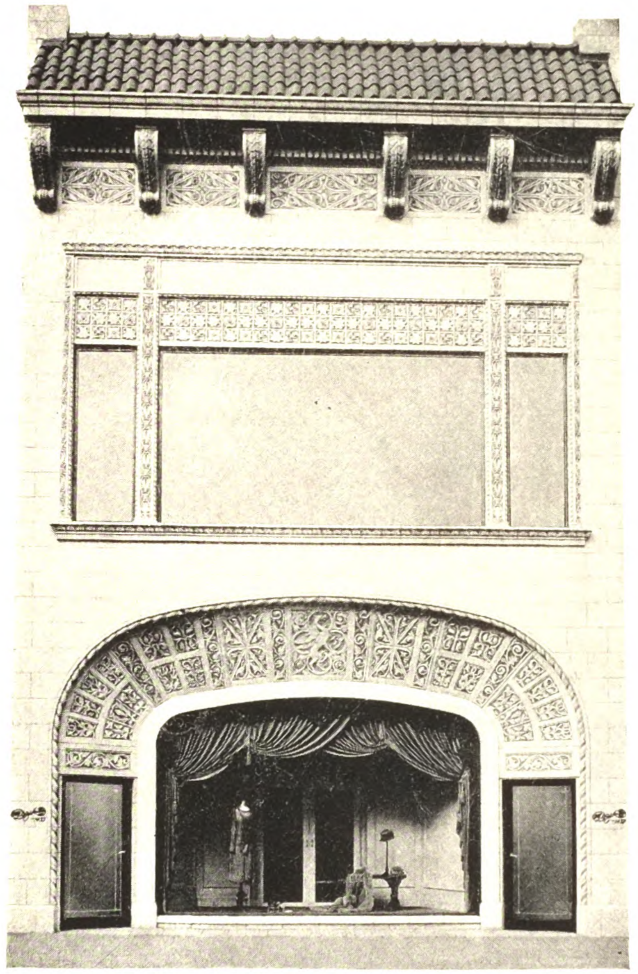
Library, Williams College, Williamstown, Mass. Architects: Cram & Ferguson. 13,600 sq. ft. Pyrobar Roof Tile used, covered with ornamental tile

stands the imposing new library of Williams College, and over this fine building is a decking of Pyrobar Roof Tile. . . . Pyrobar Tile were selected because they combine fire safety with light weight and are easily cut to fit dormers and other difficult intersections. Then, too, their low conductivity keeps top-floor rooms cool in summer, reduces fuel bills in winter. . . . We contract to erect Pyrobar. Write for booklet giving complete architectural data on this fireproof and permanent gypsum decking.

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Harry B. Dizik Building, Detroit
Robert Finn, Architect

Shops That Attract Customers

Every architect knows that every merchant is in business to sell goods.

Every merchant knows that the more attractive he can make the outside of his store, the more customers will visit it—and the more goods he will sell.

The enduring beauty of Northwestern Terra Cotta—plus its adaptability to both ornamentation and color—make it the ideal facing material for attractive shops.

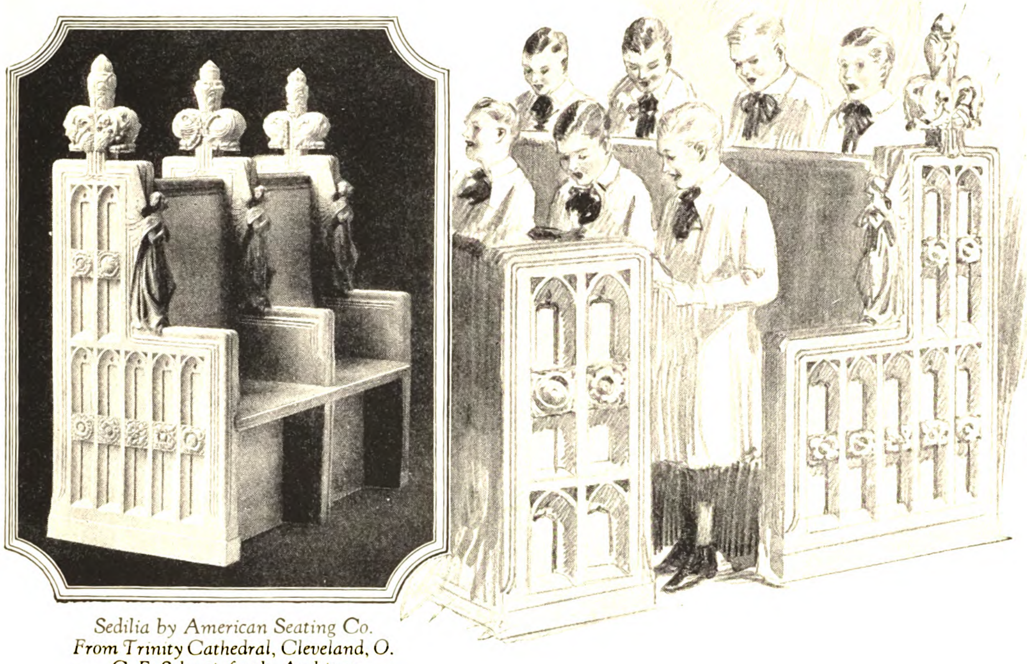
Northwestern Terra Cotta

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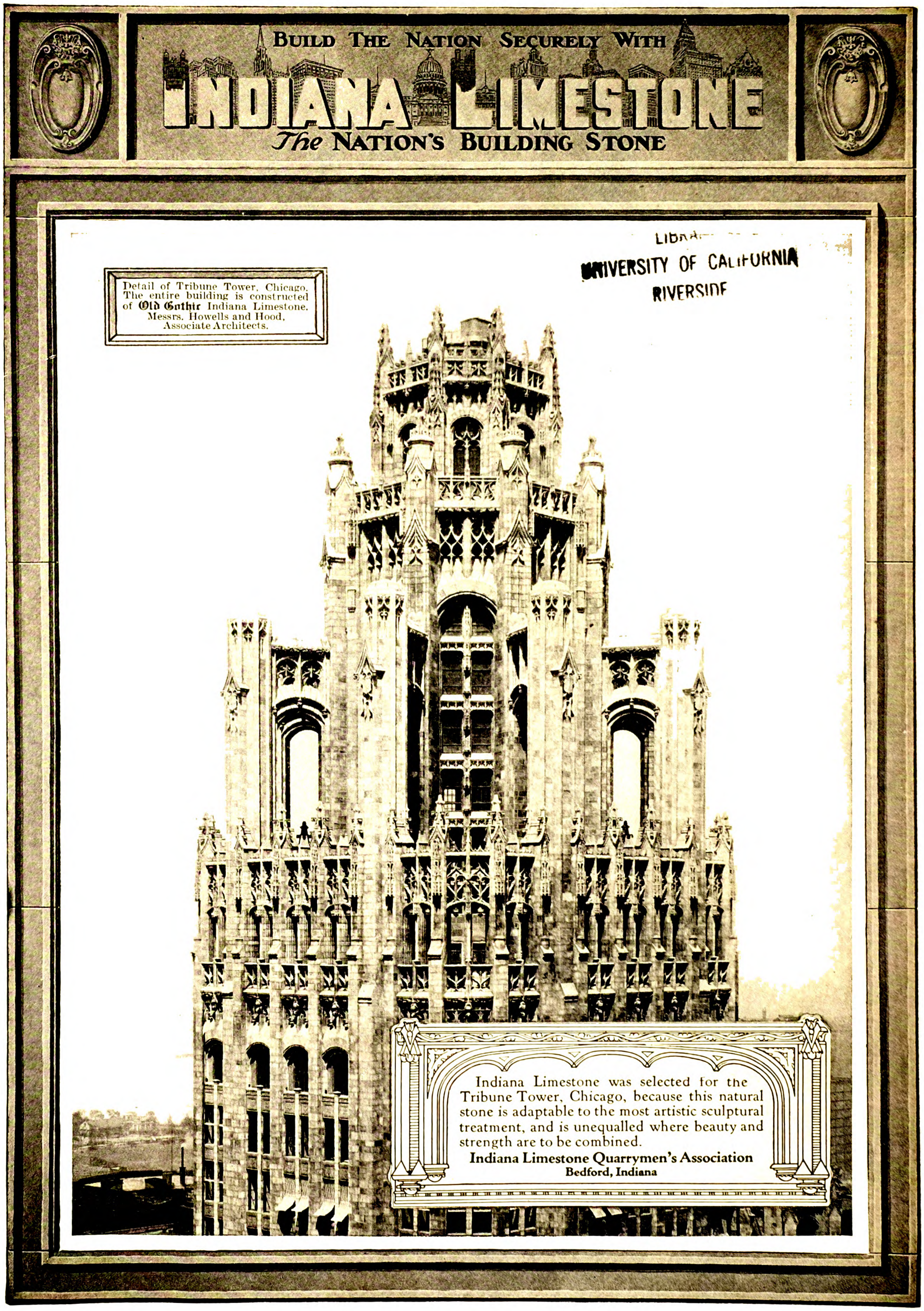
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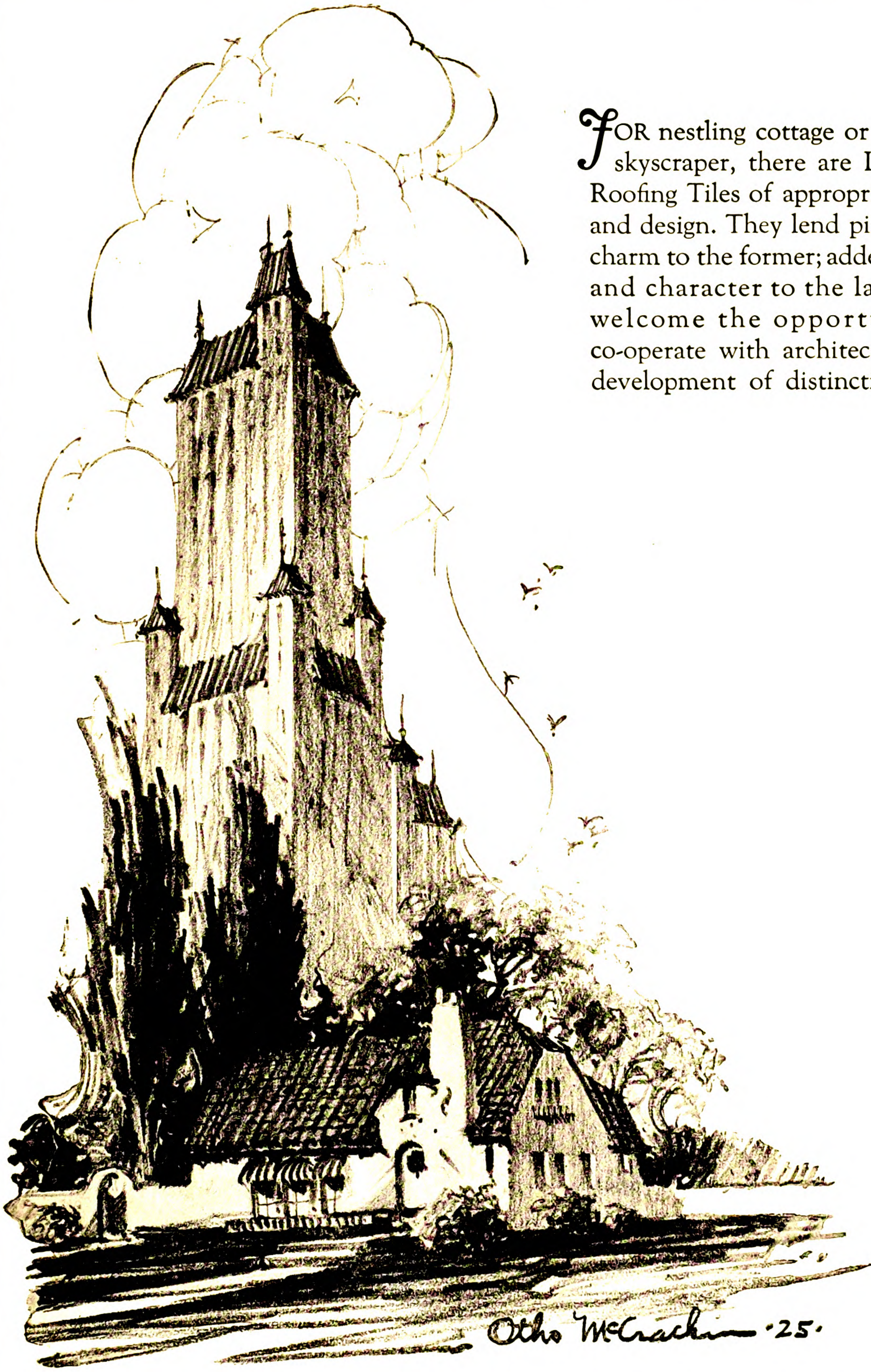
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Indiana Limestone was selected for the Tribune Tower, Chicago, because this natural stone is adaptable to the most artistic sculptural treatment, and is unequalled where beauty and strength are to be combined.
Indiana Limestone Quarrymen's Association
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Otho McCracken ·25·

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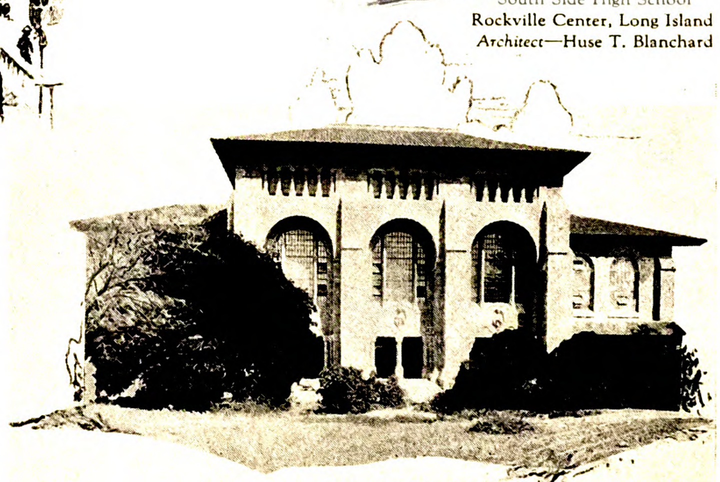
Roosevelt High School
Dayton, Ohio
Architects—Schenk & Williams



South Side High School
Rockville Center, Long Island
Architect—Huse T. Blanchard

And of equal importance is the localized service which is an exclusive characteristic of the Fenestra organization. Carefully designed window layouts, accurate detailing, prompt shipment and satisfactory erection by the Fenestra Construction Co., are all part of the responsibility assumed by our local offices and carried through without reference to the Factory at Detroit. This localized service is immediately available wherever construction work is contemplated.

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Leland Stanford Junior
University Library
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Architects—Bakewell & Browne

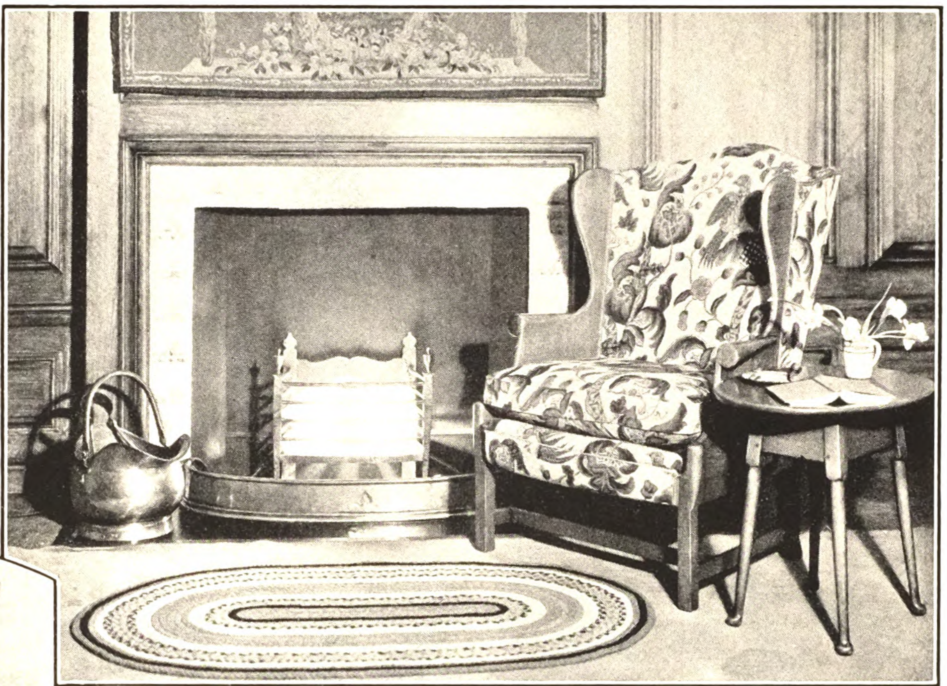
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Joseph H. Freedlander and Harry Allan Jacobs, *Architects*

Danersk Furniture has helped to contribute a home-like feeling to many of the rooms in the Freedman Home

ACROSS the way from our office windows is a modern thousand room hotel. The ornamental details cut in stone date back a thousand years in their design! In like manner, well planned furniture for the modern hotel, office or club can be made to meet modern requirements in utility and yet be founded on accepted traditions of design.

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There is no reason why furniture in business buildings and the formal rooms of institutions should be cold and commercial, and there is every good reason why it should have at least some of the attributes of friendliness and the same professional attention to the details of design that architects are giving to the buildings they create.

You and your clients are always welcome at our showrooms and we are glad to submit estimates on architects' drawings.



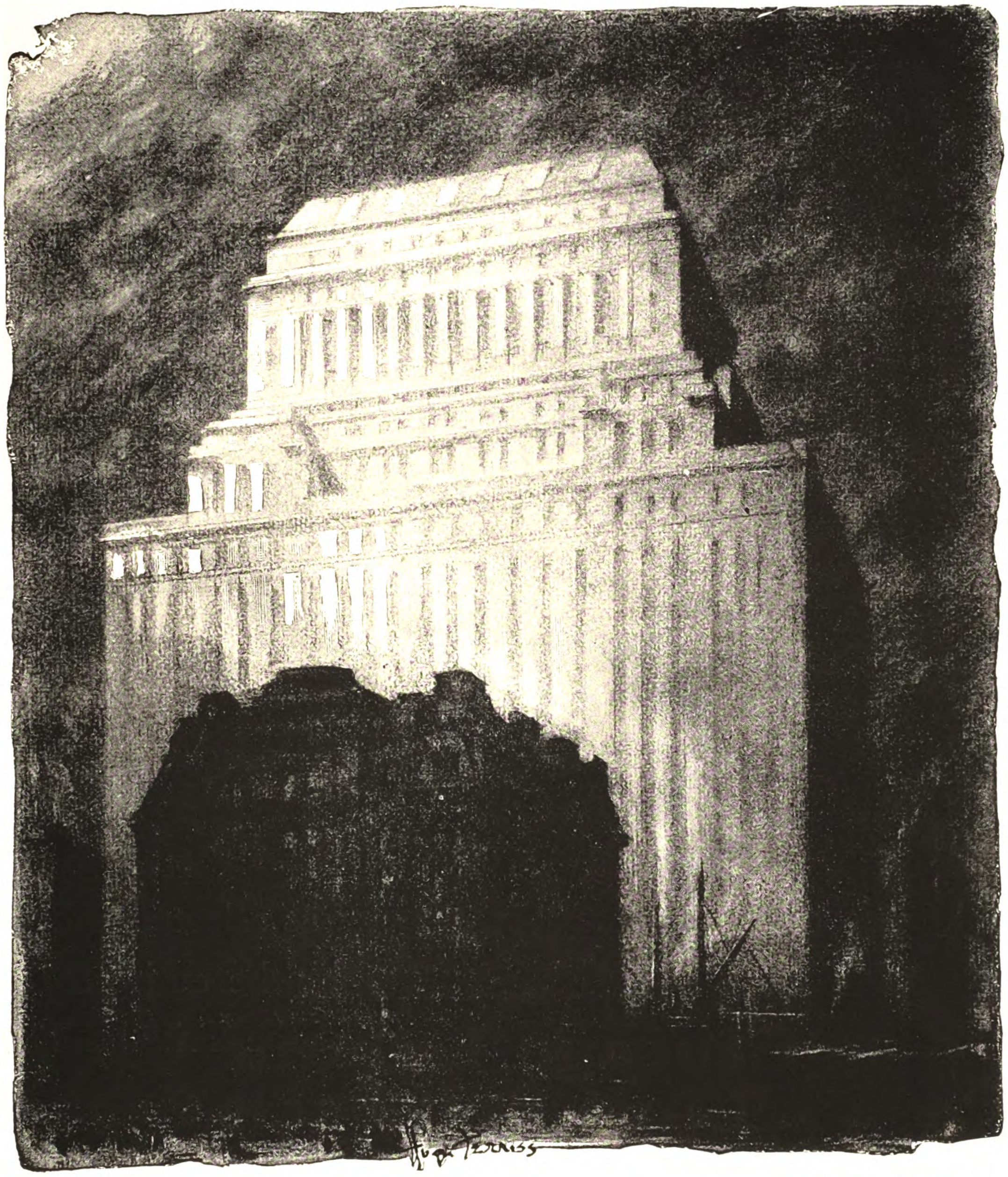
Furniture which is based on early traditions of design is to-day welcomed in lobbies, clubs and institutions

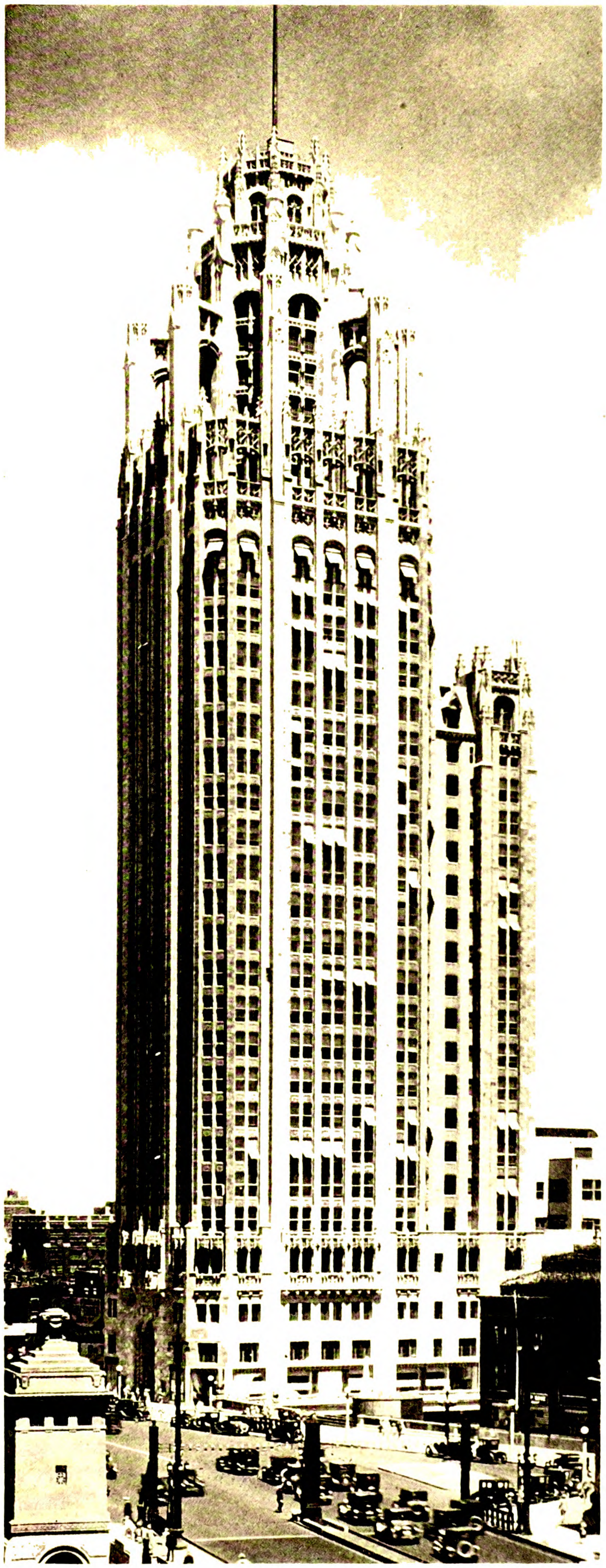
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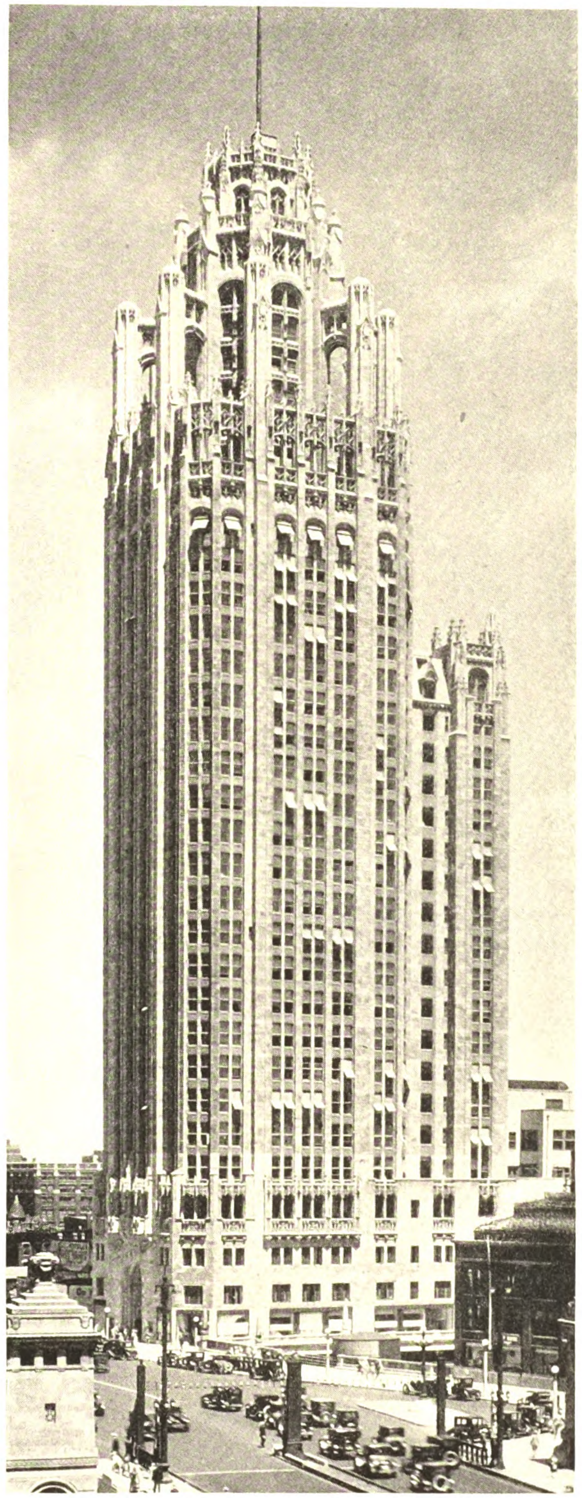
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2869 WEST SEVENTH STREET

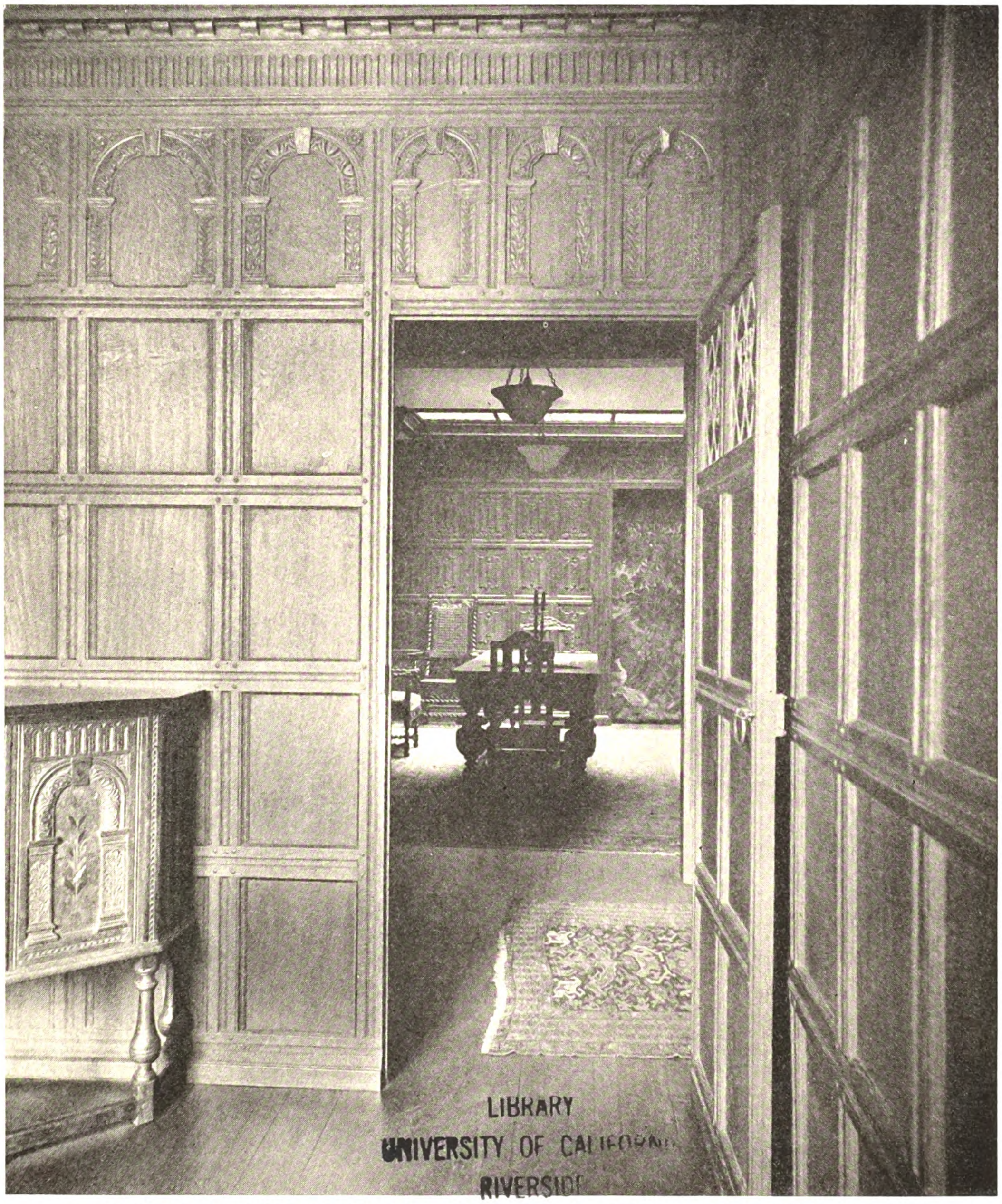




The Tribune Tower, Chicago
John M. Howells, Raymond M. Hood
Associated Architects


What Other Flooring or Pavement
Would stand the pounding of 2,000,000 motor cars, taxies and busses every month?
The average travel on this Michigan Ave. Bridge, Chicago, is 60,000 vehicles every twenty-four hours. It includes eighteen-ton busses operating on a minute schedule during rush hours.
WRIGHT RUBBER BLOCK
stands the gaff under the worst possible weather conditions. The strength of its patented Interlapping Flaps makes this possible. Think how long it would wear on a Factory Floor.
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Manufacturers of rubber tile and stair tread
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A. A. Sprague, Commissioner Public Works
John Ericson, City Engineer
Thomas G. Pihlfeldt, Engineer of Bridges





RECEPTION ROOM FROM PRIVATE OFFICE, 601 FIFTH AVENUE, NEW YORK



Hegeman-Harris Co., Inc.
Builders

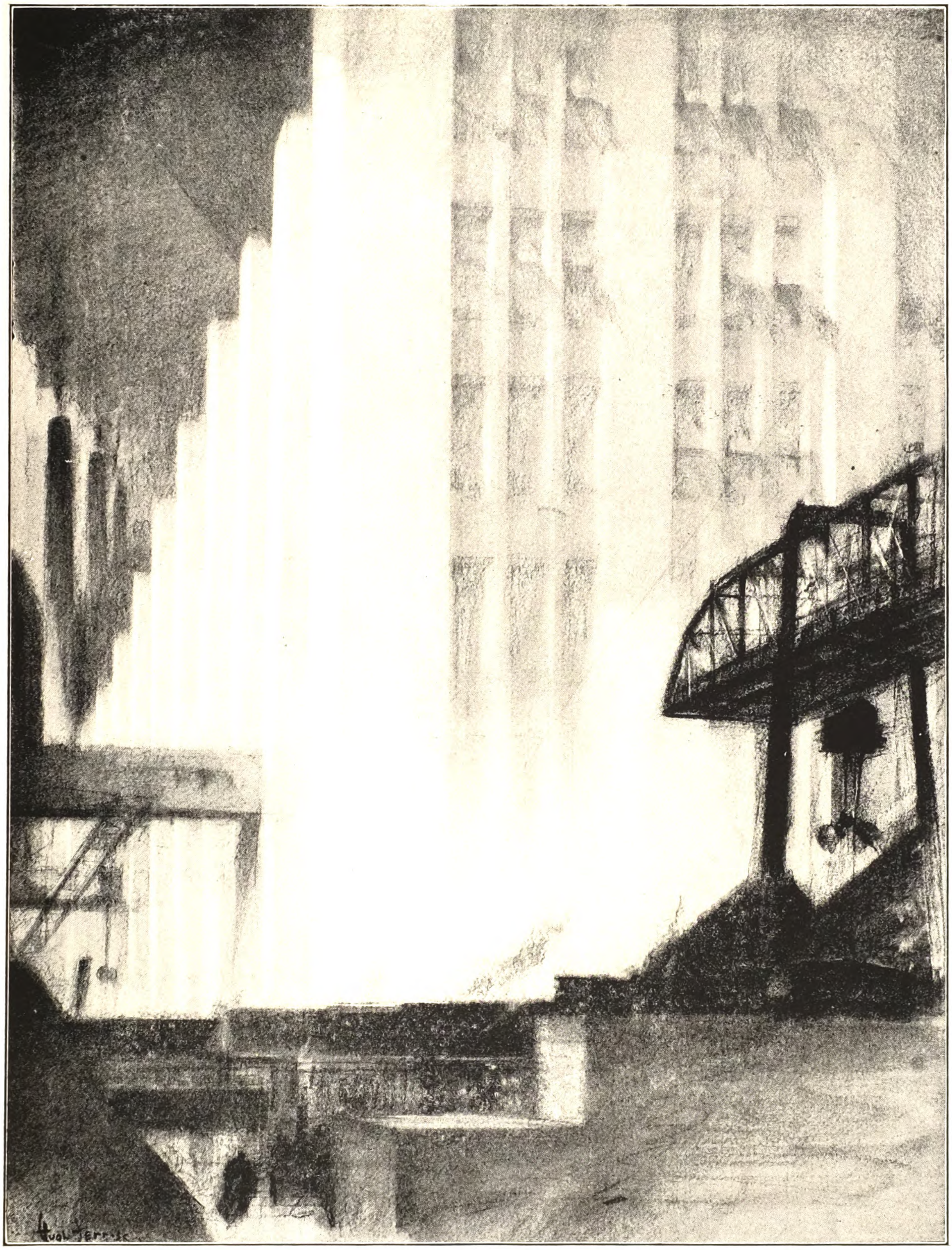
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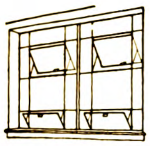


LUPTON

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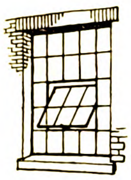
Other types of Lupton Windows

Projected Sash



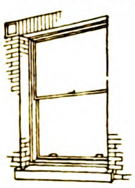
First made by Lupton, this type of sash has met with constantly increasing popularity for factories, office buildings and schools. Easily operated ventilators stay open in any position. Made in Architectural and Industrial styles.

Pivoted Sash



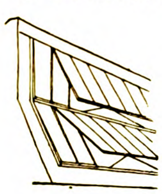
The standard and accepted steel window for factories, stores, garages, warehouses and all sorts of business buildings. Rigidly built of solid copper-steel rolled sections. Made in 25 stock sizes for immediate shipment.

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A practical, good-looking, easy-moving window for office buildings, hotels and apartments. Weather-tightness is assured by the carefully designed construction of galvanized steel plate. Low cost is due to quantity production.

Pond Continuous Sash



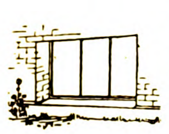
This sash forms a transparent, weather-protecting shelter over a continuous opening and gives remarkable efficiency in the natural lighting and ventilation of industrial buildings. Long "runs" are readily controlled by Pond Operating Device.

Residence Casements

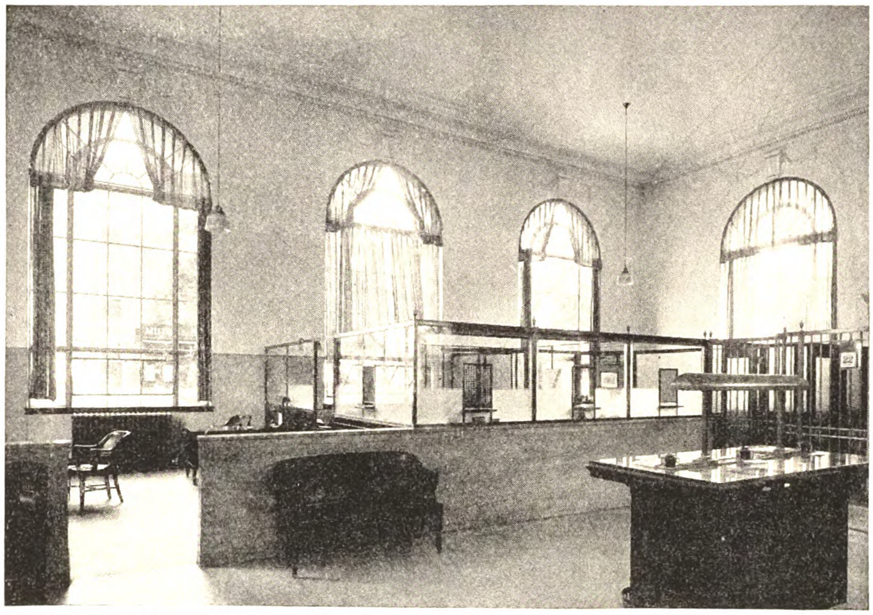


Lupton residence casements embody a charm of line and a practicability of detail found in no other makes. Rigid, weathertight, and easy to install. Made in a variety of standard sizes to suit all requirements.

Basement



Lupton basement windows have transformed the lower part of the house to a bright, airy place. They give practically double the light of old-fashioned wood windows and never stick, rattle or warp. Made in four standard sizes.



Lupton Steel Casements in the First National Bank, Madison, N. J.
Mowbray & Uffinger, Architects, C. R. Hedden Co., Contractors

Lupton Steel Casements

TO the practised eye, a close examination of Lupton Steel Casements will reveal skillful design and conscientious assembly. Their process-straightened bars, their accurately mitred corners, their solidly welded joints proclaim true craftsmanship.

To those not proficient in judging products by appearance, many notable installations of Lupton Casements are a guarantee of long and satisfactory use. In fine buildings throughout the country, these handsome windows are rendering a daily service of convenience through their close fit and easy operation.

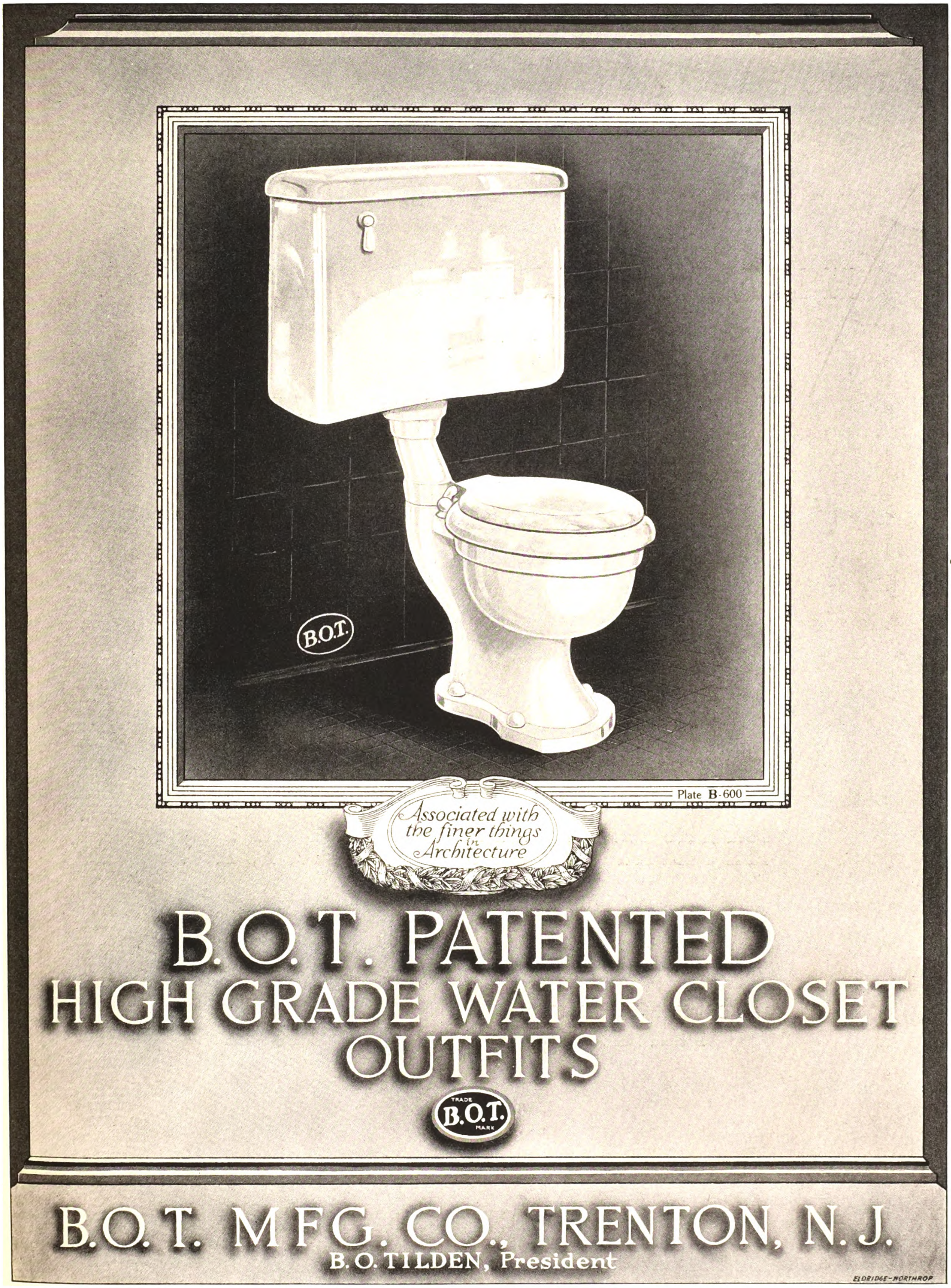
Now as to economy. There are so many different combinations possible to Lupton Casement units with correspondingly varying prices, that it is advisable to consult a Lupton Engineer before purchasing. A desirable method of treating a window opening at a considerable saving can frequently be recommended.

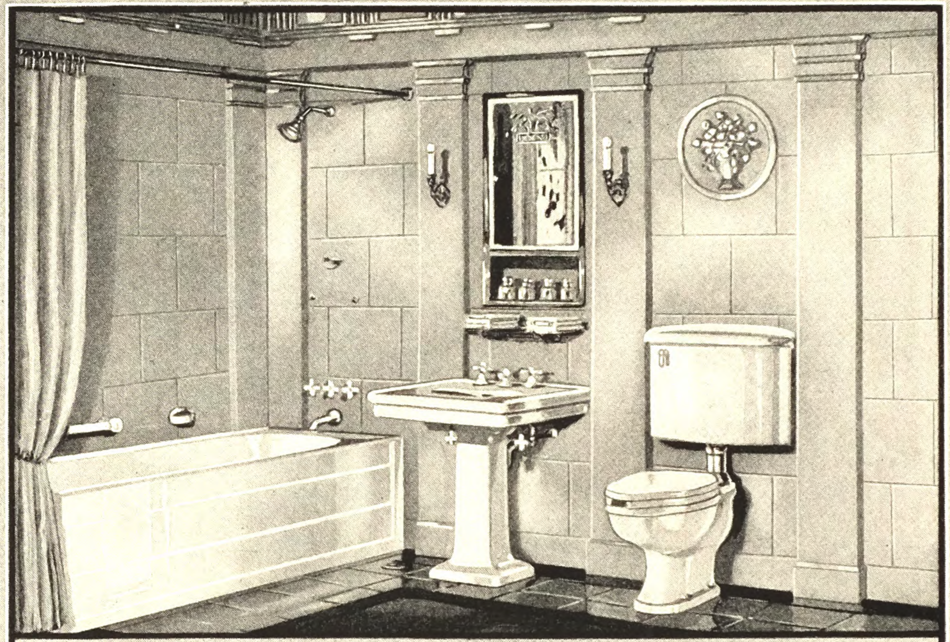
Your request for co-operation entails no obligation and will be freely complied with on request to any branch office.

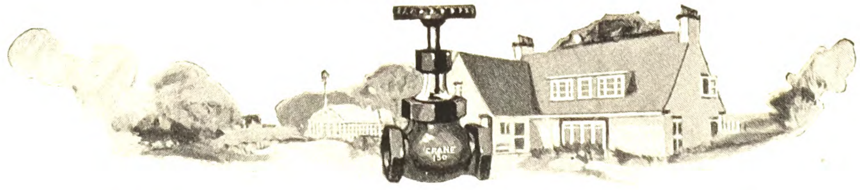
Consult your telephone directory

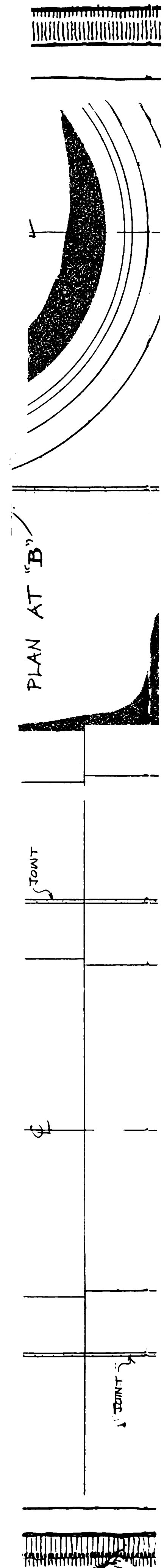
DAVID LUPTON'S SONS COMPANY
2257 E. Allegheny Avenue, Philadelphia, Pa.

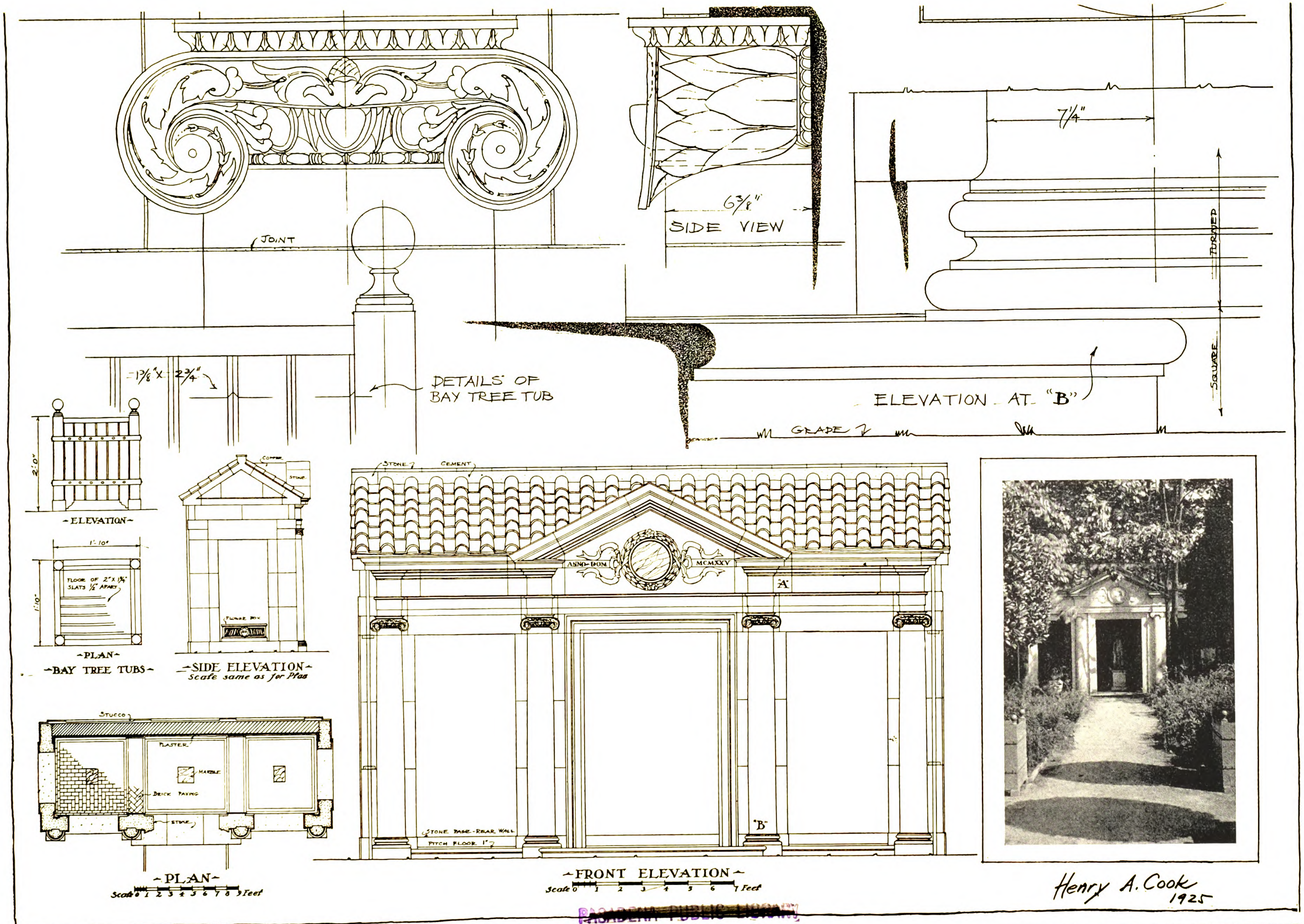
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PLAN AT "B"
JOINT
JOINT



~ DETAILS of GARDEN PAVILION ~

Detail No. 24 Estate of W. HINKLE SMITH Esq. BRYN MAWR, Penn. **November 1925**

~ Charles A. Platt, Architect, New York City ~

THE ARCHITECT

Volume V NOVEMBER, 1925 Number 2

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, $8.50 per annum; Canada, $9.00 per annum; any foreign address, $9.50 per annum.

FORBES PUBLISHING CO., INC.

THE ARCHITECTS' BUILDING, 101 Park Avenue, New York
PEOPLES GAS BUILDING, 122 So. Michigan Avenue, Chicago

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James Gamble Rogers, *Chairman of the Board*

Associates

Charles A. Platt Alfred Granger George Chappell
Kenneth Murchison

IN THIS issue we introduce a new pen, impelled and driven by a powerful personality from out Chicago-way. Alfred Granger is known to every one in the profession. He is universally popular. His architecture is admirable. THE ARCHITECT is fortunate in having him as a member of the Board, and we have no hesitation in saying that we know our subscribers will agree with us.

A Sermon from the Sanctum

THE TEXT with which I choose to illuminate my discourse this morning is found in those familiar words which are the basis of our national government, "United we stand, divided we fall."

To know how true this is politically we have only to consider the course of European events, wherein we see numerous comparatively small countries, hopelessly divided and constantly at daggers drawn with each other. Kaiserism, the bogey of our generation, was beaten by an allied front. It was one against many, and the outcome was only a matter of time. But my office is not that of the political expert, but to apply, as best I may, the words of my text to the profession which it is my aim to serve.

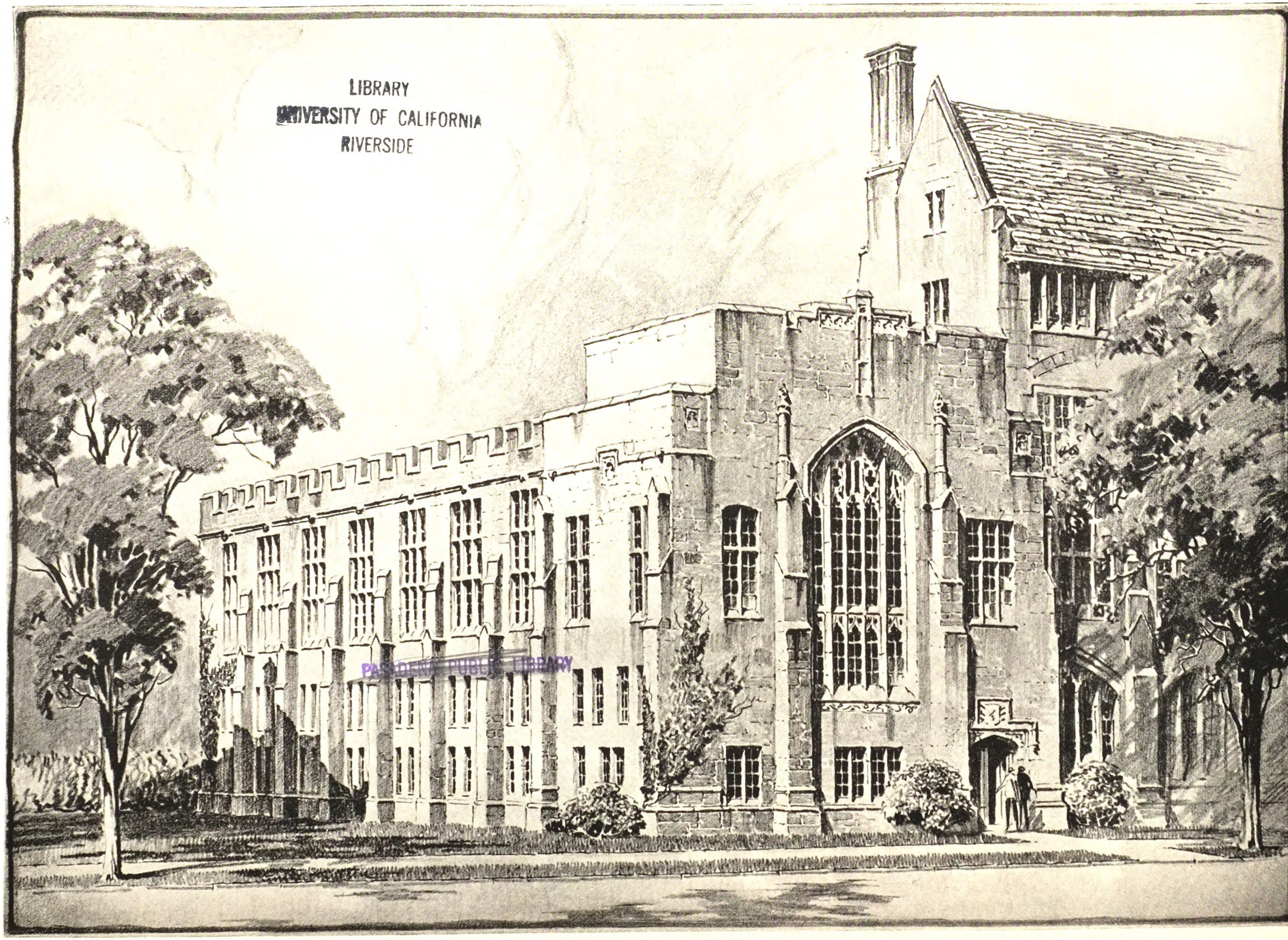
Architectural unity, as I see it, finds its expression in the various groups which are formed to further the best interests of the profession. Preëminent among these, in this country, is undoubtedly the American Institute of Architects with its wide-spread chapters of active and alert members. There are other associations doing similar work, but the one I have mentioned will stand as a type.

No one who takes his profession seriously can fail to realize the tremendous amount of work that is done directly for his individual benefit by this great combination of architectural force. The conduct of competitions, the relations between client and architect, and the proper remuneration for services rendered have all been the subject of exhaustive study by the best minds in the country, and so fair have been the conclusions which have been reached that they have become practically "standard." The Government, in undertaking an important competition, involving the expenditure of millions, rarely fails to employ an "Institute" architect to direct the operation. This has not been easily brought about. It has been accomplished by tremendous self-sacrifice of time and money on the part of those interested, by thousands of conferences and by incessant hammering at obdurate congressmen. It need not be said that the way of the professional man among the representatives of the "peepul" is not an easy one. The popular superstition still lingers in certain hinterlandish minds that any commission paid to an architect is, for him, so much graft. But that condition is greatly mitigated, thanks to the work of the Institute and similar bodies.

It is strange, then, and a little depressing to know that there are thousands of architects who are in no way associated with this or any other united group. They "go it alone," often avoiding enrolment, with the idea that they may be thus freed from any obligations of professional ethics, etiquette, or practice and more able to "put something over" when it is, as they think, to their interest. These men, be it noted, are always the first to fall back on the Institute's "General Code" when it will afford them redress for or protection from injury. They use or abuse the "schedule" as suits their convenience.

I have in mind a specific instance, not without its moral. Its central figure is a young architect of the "cut-rate" variety. He hires himself out to builders or individual clients for a flat fee far below the commission which he ought to receive. His design is excellent, more's the pity, for it keeps him busy. He has recently completed a house not far from New York which cost thirty thousand dollars. For drawing the plans he received exactly three hundred dollars, one per cent. There was no supervision

(*Continued on page* 155)



James Gamble Rogers, New York; Childs & Smith, Chicago, *Associate Architects*

Study, Gary Library, Northwestern University, Chicago

A New Form of Competition

ARCHITECTS, DRAUGHTSMEN, CONTRACTORS AND DECORATORS, ATTENTION!!!

By GEORGE S. CHAPPELL

EDITOR'S NOTE. We feel that with this issue THE ARCHITECT has something new to offer in the line of competitions. When Mr. Chappell first broached the subject to us we were hesitant about so radical a departure from conventional lines as he proposed. But his lucid reasoning carried the day. It will, perhaps, be well to let him speak for himself. "The usual competition program," said Mr. Chappell, "is a soulless and uninspiring document. The building which it calls for is commonly for an unheard-of and impossible purpose. I notice, for instance, that the latest Paris Prize program of the Beaux Arts Society is for a 'Summer Capitol for the United States.' Who does not know that in summer Congress is not in session, and that both branches of the Legislature are either at home mending fences and teaching the sheep and cattle how to vote, or abroad teaching foreign governments how to run their affairs? If the building indicated is of more current value and is, let us suppose, a dwelling for a gentleman (or lady), all interest in it is dissipated by the fact that the competitors have no idea who the lady or gentleman may be. The house is for a mysterious 'Mr. X.,' indicating an unknown quantity who does not exist at all! How, then, can the competitors have any interest in him or in the plans which they are requested to submit?

"Moreover, the scope of the common or barnyard competition is too limited. It calls for the services of the architect only. Any one who has done any building knows that the preparation of the plans is only the beginning. After they are completed must come another competition between builders to determine who shall get the contract. But this is not all. Later on the owner or his wife must get competitive bids from all sorts of people, decorators, paper-hangers, shade manufacturers, and the like. The furniture prices of different firms must be compared. All in all, it is a heart-rending business. The life of the 'owner' during a building operation is just one darn competition after another!

"Now," Mr. Chappell is still speaking, "I have quite a lot of work which I wish to have done to my house in the country. But how can I tell whether I can do this work until I get figures and also see how the changes I wish can best be worked out? Instantly, the thought of a competition popped into my mind. A competition for alterations and additions to a dwelling is a novelty, to be sure. But why not? The program will have one advantage over all others in that it will enable the competitors to start with something definite. The present house is there, for all to see. Moreover, thought I, I will combine all the necessary competitions into one. The architect, the builder, the decorator, the sanitary engineer, all will be asked to join forces, to form combinations, and submit their schemes, *with estimates*, simultaneously, so that, when the returns are in, I will know where I am at instead of being on the threshold of a harrowing experience. Now what do you think of the idea?"

We must confess that we were completely won.

"George," we said, "It is the most beautiful think we ever heard of! You have changed the whole idea of competitions from a sordid bit of architectural throat-cutting to a masterpiece of coöperation. You have knocked us for a row of dentils. Our columns are at your disposal. Go to it."

We have read carefully the program which Mr. Chappell has prepared. We are delighted to find that it is just what we anticipated, a warm human document, a living thing, eloquent of individual needs. In reading it we have a glimpse of the author himself, a cross-section of his life, his habits, and his family. We would not occupy so much space with this preliminary statement did we not feel that the program which follows deserved it. In our opinion Mr. Chappell's "personal touch" method is bound to revolutionize the conduct of all future competitions. As such we hail it as one of the most important things that has ever happened to American architecture.

The Program of a Competition
for

Alterations and Additions, including re-decoration, plumbing, heating, lighting, general fixing-up, and a lot of things that are not mentioned herein, in the residence of

GEORGE S. CHAPPELL, Esq., Pelham Manor, N. Y.

GENERAL NOTES

Contractors of all description shall, during construction, carefully protect their work from all children and shall also protect all children from their work.

All plumbers and roofers shall, before throwing discarded bath-tubs, pieces of lead pipe, sheets of tin, or other heavy or sharp articles from any height greater than two (2) feet, shout "FORE" in a loud tone, or, if the work is being done by night, send up a red rocket. All surplus material, odds and ends, flotsam and jetsam, rubbish or other leftovers shall be the property of the contractor, architect, decorator, or mechanic who finds it first and can get away with it, EXCEPT, all wood, lath, studs, planks, joists and timbers of every description suitable for kindling shall revert to the Owner's wife, who has a kindling-complex, to be hers and her assigns, in fee simple from now on, to have and to hold, until death us do part, for when Winter comes cold is not far behind.

All competitors are invited to inspect the work, as is, and the Owner, who will occasionally hereinafter be referred to as "I" or "me," will be at home at tea-time, at which time he will serve tea or its equivalent.

All materials shall be of "Or Equal" brand, served hot or cold, as called for by the original labels.

SCOPE OF THE WORK

Interior Cellar

The present cellar floor is in bum shape and looks more like a picture puzzle than a floor. All cracks should be cut out and repaired or, if it works out cheaper, the cracks may be left and new floor put in between them.

The drain in the center of the floor should be fixed so that it does not drain from the street into the cellar.

Empty gin bottles in present wine-closet should be removed and replaced by full ones. Samples shall be submitted for my approval.



Schell Lewis, *Del.*

Frederick L. Ackerman, New York, *Architect*

Study, The Court, Faculty Apartments, Cornell University

The present coal bin is empty. This should be remedied.

Mechanical Equipment

Replace lost lawn-mower which used to stand near present ash-barrel.

Supply and install new lock on basement lavatory so that it cannot be used by visiting grass-cutters, ash-men, and garbage collectors.

Present hot-air furnace is to be remodeled into a modern hot water system with self-feeding feature and thermostatic control from all rooms, bedrooms, baths, and closets.

First Floor. Entrance Hall

Present entrance hall is completely lacking in closets. The Architect will devise some way of supplying the following:

1. Closet for my coats, with combination lock and burglar alarm; 2. Closet for family coats, tippets, shawls, capes, sweaters, etc.; 3. Special closet for visiting children, relatives, friends, guests, etc. 4. Large closet for tennis rackets, golf, hockey and pogo sticks, skates, sleds, scooters, carts, and other rolling stock.

Living Room

The present living room is to be enlarged to about twice its present size by taking in the southern side of the piazza, which is too near the street any way, and, besides, the mosquitos in Pelham are something awful.

Move the present fireplace so that it will center in the new room. This will leave the fireplace and chimney on the second floor without any support, but my wife says it can be done, so that's that.

Furnishings

Repair morris-chair, which has falling of the seat.

Fix all cockeyed window shades.

Replace present rug, which is a reversible one and has been turned over and shifted until it is equally threadbare in all places.

Dining Room

This room presents an important part of the Architect's problem. It is on the wrong side of the house, all the sun being hogged by the kitchen. Fix it.

Kitchen and Pantry

The present kitchen and pantry should be transferred to occupy the space of the present dining room. Just how we will get into the dining room without going through the kitchen or out of doors should be considered by the Architect.

Either move the range so that it will not melt the ice, or move the ice box so that it will not freeze the range. I don't care which. Ice box should be connected with drain to the street or any other convenient place so that I will not have to remember not to forget to empty the ice pan every night, which is a hard thing to do some nights.

Second Floor. Owner's Room

Install an electric outlet over my bureau so that I will not have to brush my hair over my wife's back, if you get what I mean. Why I should be the only one in the house not to have a light over his bureau I do not know, but such is life.

Owner's Bath

Replace present driblet water-supply pipes by full flowing, quick filling pipes and arrange water-supply system so that the operation of other fixtures in the house does not prevent me from drawing a bath.

Put a Maxim "silencer," or equal, on present toilet.

Furnishings

Supply and install new tooth brush, Prophylactic No. 2, or equal. This is something I have been meaning to buy for the last six months but can never remember to do.

Special Closets, Fittings, etc.

Build new Owner's closet with depth sufficient so that I do not have to stick my head in among the coat hangers to get anything at the back.

Also arrange pole for coat hangers that will not fall down if breathed on, and fix my coat hangers so that they will not come off pole except for me.

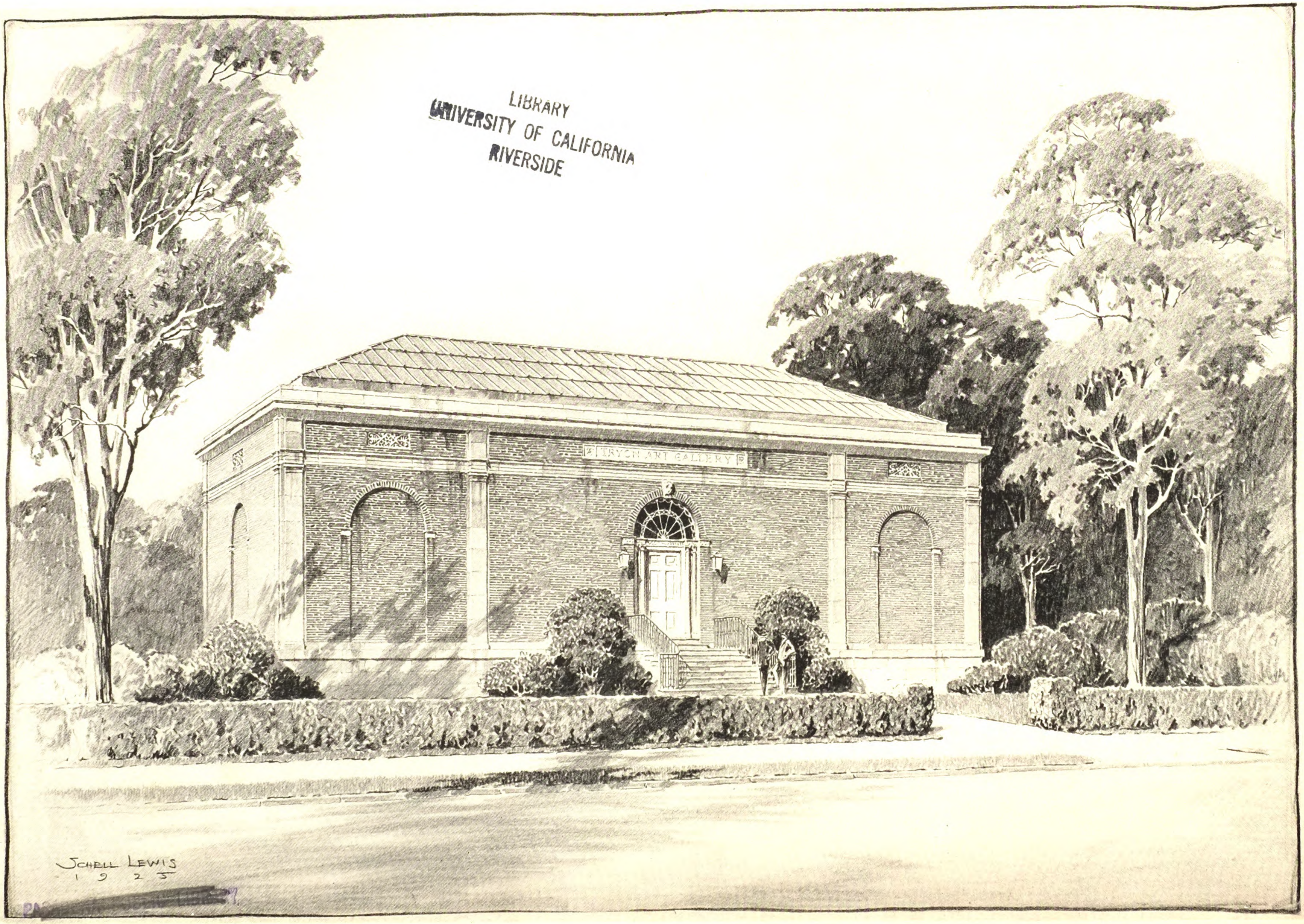
Build a new closet off second floor hall for laundry basket so that soiled linen need not be put in the medicine closet, as I do not like iodine on my underclothes.

Other Rooms

Sound-proof all children's rooms and install double doors with felt jambs. Cover floors with two layers of hair or felt mattresses and pad walls with rubber of "Or-equal" quality.

Third Floor

Entire third floor is to be remodeled and added to, if necessary, to comprise a suite *de luxe* for possible cook or improbable general house worker. The suite is to contain the following: One large, airy bedroom (southern exposure), with double bed and day bed for afternoon siestas. This room to connect with, (*a*) small roof garden with fountain containing goldfish, (*b*) sleeping porch, (*c*) large private bath, (*d*) guest room for visiting cousin or friend, (*e*) library



Schell Lewis, *Del.*

Frederick L. Ackerman, New York, *Architect*

Study, Tryon Art Gallery, Smith College

and reception room with complete stock of popular Scandinavian authors. (Note. *No* cook-books.)

This suite will be reached by private elevator, open all night.

Supply and install one five (5) tube radio set of "Or-equal" type, capable of tuning in on Helsingfors or Stockholm.

Addition to Residence

The only addition contemplated, other than those already mentioned, will be a small room for my private and personal use. Any location will do. Probably the cellar will be best. It is to be thoroughly fire- and sound-proof and to have heavy, chrome-steel vault doors and no telephone, radio, or victrola connection. It should have two doors, one, the vault door referred to, and another secret entrance to the wine-cellar. (See specification, under "Cellar.")

Delivery of Documents

All drawings and documents shall be delivered to Owner at 1000 Edgewood Avenue, Pelham Manor, N. Y., on or before noon, January 1, 1926.

Drawings are to be sealed and are to be accompanied by a plain envelope containing one new five-dollar bill, as an earnest of good faith on the part of the competitor, and a card bearing the competitor's device or nom de plume. DO NOT GIVE YOUR RIGHT NAME! It will be used against you.

Architectural plans showing proposed method of alteration and rearrangement must be accompanied by detailed estimates from all trades involved.

Jury

The competition will be judged by the Owner and his wife and children as provided in Sec. 3, Par. 8, Amer. Institute of Architects "The Conduct of Competitions."

Awards

1. The winner of the competition will receive one complete set of "The Messages of the Presidents" (Washington to Cleveland, inclusive).

2. The competitor ranked second will receive a handsome Mah Jong set of grade A yellow pine, printed in full colors, of which the seven-bamboo and nine-character are missing.

Editorial Comment

The Picturesque

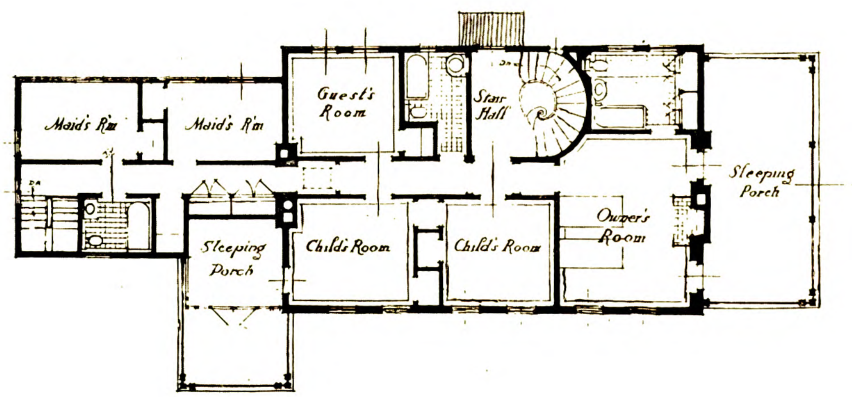
THE ELEMENT of informality and unexpectedness in architecture, that quality which we describe as "picturesqueness," is one which we see constantly being sought for by our modern designers, particularly in their domestic work. It has its decided dangers. The term "picturesque," if we analyze it, seems to express with considerable exactitude what is in the mind of the designer when he takes pencil in hand and says to himself, "Now I will be picturesque." What he calls up in his mind, if, indeed, he has it not actually before him propped up at a convenient angle to his drawing-board, is a "picture," a photograph of something he has seen, or a plate from one of the innumerable books on "Quaint Corners of Catalonia" or "Odd Bits of Brittany."

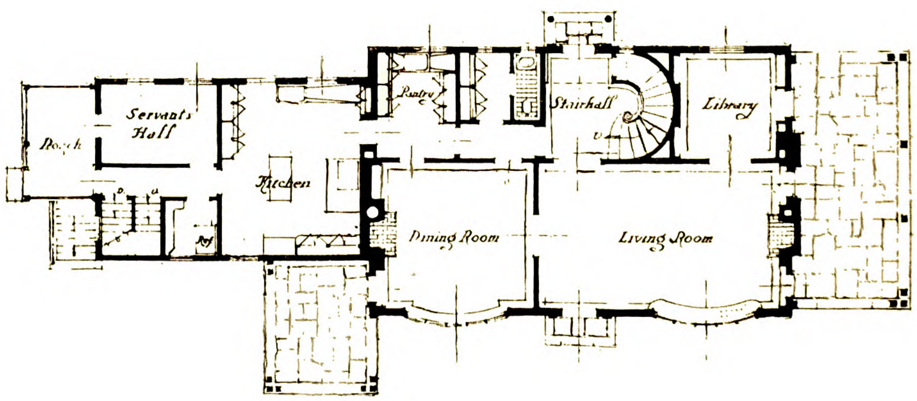
Too often the material found in these attractive volumes is far removed in its application and use from the needs of the American home-builder. But that matters not. An agreeable tower, which was originally a granary or a dove-cote, an "amusing"—the adjective is very popular just now—overhang to the second story by which early builders protected the substructure from rain in a gutter-and-leaderless era, or a slabsided lean-to in which garden tools were stored,—all these and many more elements of the picturesque are seized upon by the avid artist and made component parts of "Mr. Doolittle's Residence at Edgemere, L. I."

The total result is frequently confusion and an entire unfitness for comfort in living and economy in construction and upkeep. It can never be too forcibly impressed upon architects that real picturesqueness is based as solidly upon honesty and integrity of design as is the most formal and premeditated plan. The dove-cote, the overhanging second story, and the lean-to were originally necessities. They should never be allowed to become conscious ornaments. The habit of so using them has created what one practitioner calls "one of our besetting sins, 'fancy-dress architecture.' "

Occasionally we see an honest example of the picturesque which has resulted in the gradual combination of a country house with a group of out-buildings and successive additions constructed according to the growing needs of the owner. This sort of thing is almost invariably pleasing. It has the real "growth" of a tree. It partakes, in some mysteri-







Greville Rickard, New York, *Architect*

Study, House, Dr. Charles L. Larkin, Middlebury, Conn.

ous way, of the inner secret of nature. But all this takes time. It cannot be built overnight, with malice aforethought. A friend of ours recently visited such a country house. His host explained the curious and friendly group of buildings, remarking, "It's a hell of a looking thing, isn't it?"

The living room was originally an old, brick tobacco barn which stood near enough to the house to be hitched to it by a roofed passage. A few smaller buildings had been moved to create a guest-room wing. The visitor was told that he had the choice of sleeping in the pig-pen or the corn-crib, to which he replied, with tact, "I will go the whole hog: the sty for mine!" He only stipulated that breakfast, which was served in his room, should not consist of sour milk thickened with potato peelings and pea pods.

The Ways of Mechanics

Speaking of bootlegging (as we were in the foregoing paragraph) gives us an excuse for recounting an incident which recently transpired on an alteration job. In some unaccountable way a number of bottles of Scotch were gathered together. Rumor hath it that they were purchased, at a price far below their current value, from a small boy who knew his way about his father's cellar. Be that as it may, the quarts were corralled, and the result was a complete cessation of all work and an afternoon of carnival.

Subsequent events were not so happy. The father, furious, arrived on the job and accused grown men of seducing his son. "You made my boy a bootlegger!" was his pitiful plaint. He had evidently forgotten the text from which a sermon might be preached, "And a little child shall lead them." However, a truce was patched up, contingent on the firing of the ringleader, who promptly went south, probably to be nearer the base of supplies. The work proceeded tranquilly to completion. Then came the final scene. The owner, incident to moving in, summoned a piano-tuner to look over his "upright," which had been considerably manhandled during the progress of construction. The tuner ran his hands over the keys and was rewarded, in the lower register, by muteness where there should have been music. "There seems to be something wrong here," he said, and proceeded to remove the dashboard. And, wrong or right, what he found there was a half bottle of excellent Scotch, cached by the departed disciple of Bacchus.

"And that," said the architect in command, "is what they mean when they say, 'The bases were full!' "

A Sermon from the Sanctum

(*Continued from page* 147)

involved and the work was executed with the minimum of detail drawings. All these minor matters were left to the contractor.

The result is that everything about the house is just a little bit wrong. The porch columns are too fat, the window muntins are too thick, the cornice is clumsy, and the general air is sad and dispiriting. People pass it and say, "How do you like Mr. So-and-So's new house?" and the answer is invariably, "Oh, I don't know—there seems to be something wrong about it." Instead of redounding to the designer's credit, no one ever has the slightest curiosity as to who is responsible for it.

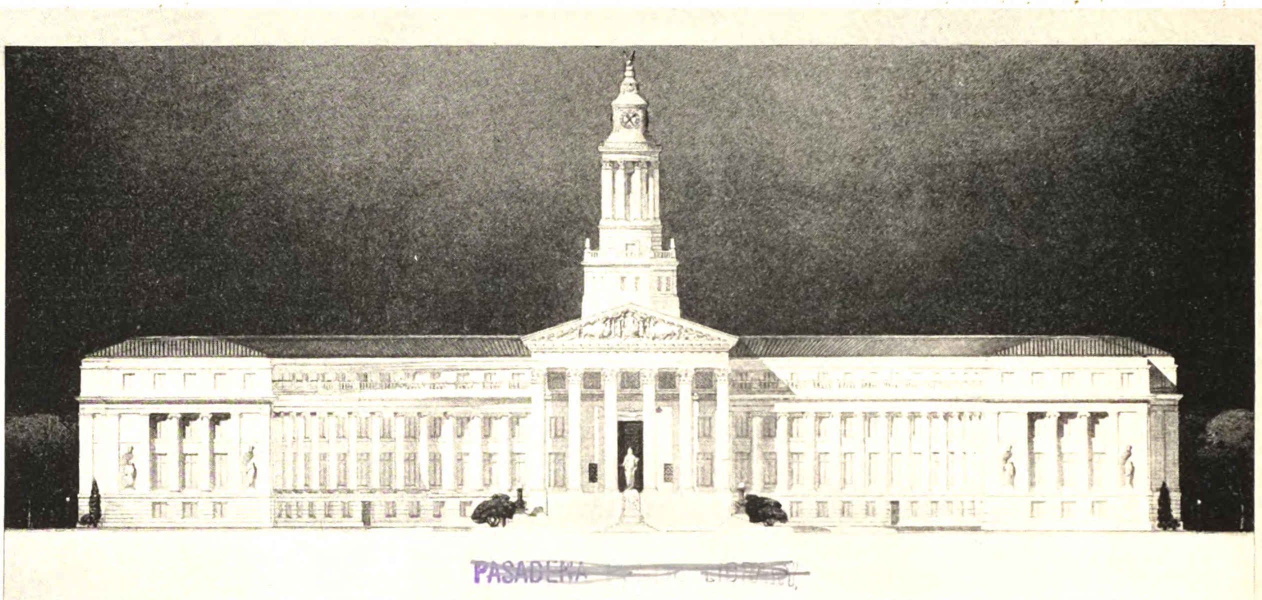
The answer, of course, is "mammon." The young architect is a greedy opportunist who is not willing to sacrifice the prospect of a job on the altar of professional practice. If he cannot cheapen the work he can cheapen himself, and this he is doing, regularly. Such men are traitors to the profession, scab architects, to borrow an unpleasant term.

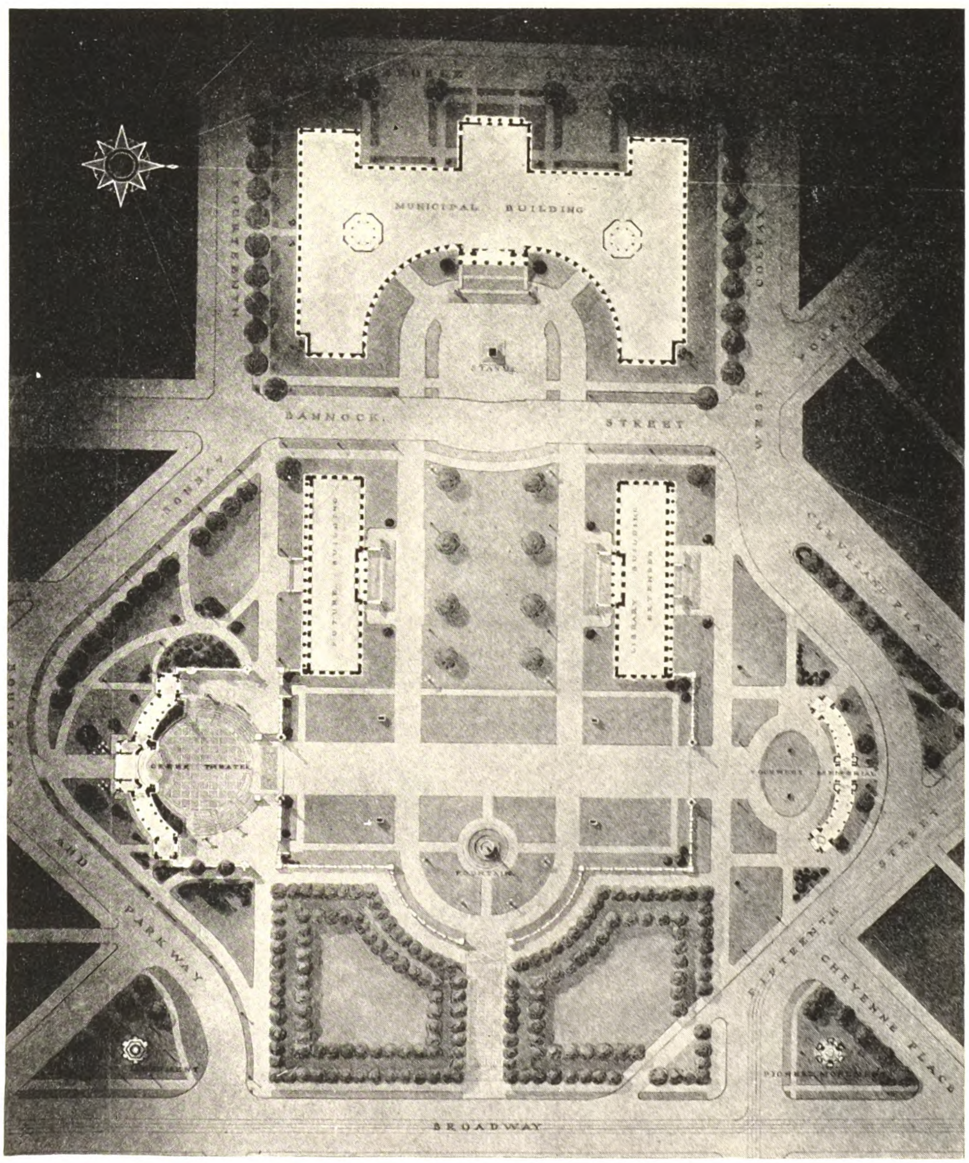
And how foolish they are! With a little backbone, with an insistence upon their rights as an architect, and a proper compensation for it, they could, in a few years, establish themselves in an enviable and respected position and reap a reward twenty times over that with which they now worry through their demeaning existence. They are working as individuals and constantly falling behind the accomplishments of those who "play the game" according to the rules which the meeting of many minds has found to be to the best interests of all, not excluding the client.

The client, in the case I mention, is, I am glad to say, very much dissatisfied with his house. He ought to be. The stair-treads are eight inches high, and coming down he has to duck to get by the second floor. And yet there will always be many clients who will follow the line of cheapest resistance. It is only the architect who can cure him of his desire to bargain, and in so doing what weapon can be so effective as the ability to point at the findings of a united brotherhood and say, "We will do it this way, or not at all"?

Verily, verily, I say unto you, friend architects, "United you stand, divided you fall."

A. Holland Forbes





Allied Architects Association, Denver, *Architects*

Accepted design and plan, City and County Building, Denver

Introducing Mr. Granger, of Chicago

Mr. Granger Says—

That "The Architect" is opening up a new trail which may lead to some dangerous pitfalls by asking for monthly comments from Chicago. Thus far the printed portions of the various architectural publications have paid little attention to what is happening outside of Manhattan Island. We in the West dutifully recognize that New York is the proper center of the world, but, at the same time, we feel that we are growing up. The old adage that children should be seen and not heard is true in architectural as in all other matters, but we have surely reached the adolescent stage—we want to be seen, and we welcome an opportunity to be heard.

The Paris Exposition

Autumn is upon us and our wanderers are returning from Europe, New England, and even from the Pacific coast, all bringing accounts of the new fall styles for men, women, and buildings. Apropos of the latter we have been interested in Mr. Corbett's review of the Paris exposition, but we are compelled by honest conviction to disagree with him. The most complete description of sane reaction from the exposition was conveyed to me in a letter from the woman whom Henry Adams described in his "Education" as the most brilliant woman who had ever reigned in Washington. This woman was the close friend of Charles McKim, Augustus Saint-Gaudens, Rodin, and Henry Adams, and she said of the exposition, "After seeing it I felt that Germany had won the war."

Fall Styles

Here in Chicago we feel that we are developing new fall styles of our own—for example, the Palmer House, the new Morrison Hotel Tower, the Stevens Hotel, and others, pictures of which will in due time appear in The Architect, so we will let them speak for themselves. They can do it. For the sake of our city one would wish that the designers of these hostelries had had the same inspiration as had Mr. Harmon when he designed the Shelton Hotel; with the single exception of the Tribune Tower (illustrated in this issue) nothing new in Chicago compares with the Shelton in architectural beauty.

Speaking of beauty, Mr. Shaw's new building for R. R. Donnelley and Sons, the master printers, is to-day Chicago's most beautiful and distinctive industrial building; we hope and pray for more like it.

Purely Local

Just now there is much agitation in the press about the proposed outer drive connecting the Lincoln and South Park systems. The Chicago Park Commission and the U. S. Government Engineers have agreed upon a plan to carry a great boulevard directly north from the Field Museum *en axe* with its center pavilion to the Lake Shore Drive. The government engineers are opposed to a bascule bridge over the river and suggest a tower lift bridge in its place. Much opposition to this plan is developing from various sources, and thus far neither the Lincoln Park Commissioners nor those of the South Park have mentioned the employment of an architect to work with the engineers in designing this bridge. The Chicago Chapter A. I. A., the Illinois Society of Architects, and the Architects Club have all written to the Park Commissioners urging the necessity of the employment of an architect to design this outer bridge, which, from the lake as well as from Michigan Avenue, will be the most conspicuous structure, the real Gateway to the City. Recently the R. I. B. A. asked various architectural bodies in America to write to the London County Commissioners urging the preservation of Waterloo Bridge. A letter from the New York Chapter A. I. A. and from other chapters addressed to the Boards of Lincoln Park Commissioners and the South Park Commissioners urging the employment of an architect of the highest professional standing to design this bridge would be a help to their brothers in Chicago and would be deeply appreciated.

A Place in the Sun

A New York doctor of prominence has recently advanced a theory for increasing human intelligence under conditions of modern life. He says we all should spend as many hours as possible out of each day in some secluded spot, where, clad in our birthday garments, we can absorb the rays of the sun. This appeals to us, especially after reading an account in the *Tribune,* not of New York but our own W G N, about the annual tests on current history conducted by the *Review of Reviews.* It is disconcerting to learn that our gilded if not golden youth in a large number of colleges and universities know no difference between Billy Sunday and Mussolini, and locate the much discussed Mussel Shoals in sunny Italy. By all means these youths should let the sunlight into their brains and their bodies, but how is that possible when our city streets get darker

and darker as our buildings progress steadily upward? Just now Marshall Field & Company, who are always on the lookout for new fields of expansion, are suggesting a great boulevard under Randolph Street from the lake to the river, incidentally passing their own store, where shoppers can stroll under electric lights without being in perpetual terror of automobiles and indulge in that favorite game of window-shopping to their hearts' content. One wonders whether "Basement Prices" will be marked on goods thus shown! Each day brings forth some new suggestion for regulation of traffic and protection of the pedestrian. This suggestion of M. F. & Co. is perfect for the latter, but what about sunlight and increment of intelligence? Will some New York doctor please answer?

Architects Club of Chicago

IT MAY INTEREST our readers to know that the Architects Club of Chicago, which had its real conception in the winter of 1917-18, when Mr. Murchison and the writer were fighting valiantly side by side in the battle of Washington and recuperating after each day's fray in a certain room on M Street, has now come to maturity and is preparing to take its place among the civic organizations of Chicago. The atelier opened October 1 with 160 students enrolled and a strong list of patrons. Weekly luncheons are held at the club, where from forty to fifty architects, engineers, and builders get together and discuss in a friendly and constructive manner questions vital to the proper growth and development of building. Some of the subjects which the club is sponsoring are Vocational Training in the Public Schools, Public Representation on Arbitration Boards, the Removal of Billboards from Parkways and Boulevards, the Converting of the East Pavilion of the Fine Arts Building in Jackson Park, where the A. I. A. Convention of 1922 was held, into an Industrial Art Museum, the securing of a first-class library of books on Architecture, Construction, and Decoration to be housed in Glessner House and open to the public. The Club Activities Committee, composed of Edgar Belden, Vice-President of Fuller Company, and Gerhardt Meyne, representing construction interests, Thomas H. Cowles, representing real estate, Howard Cheney and R. J. MacLaren, representing Architecture with the writer as Chairman, has many other activities under consideration, and intends to arouse public opinion on all subjects which tend toward the permanent beautifying of the city.

More could be said of what Chicago architects are trying to do, but our native modesty prevents our saying more on our first appearance in such distinguished company. However, we believe in Chicago's motto—"I WILL."

PLATES FOR NOVEMBER

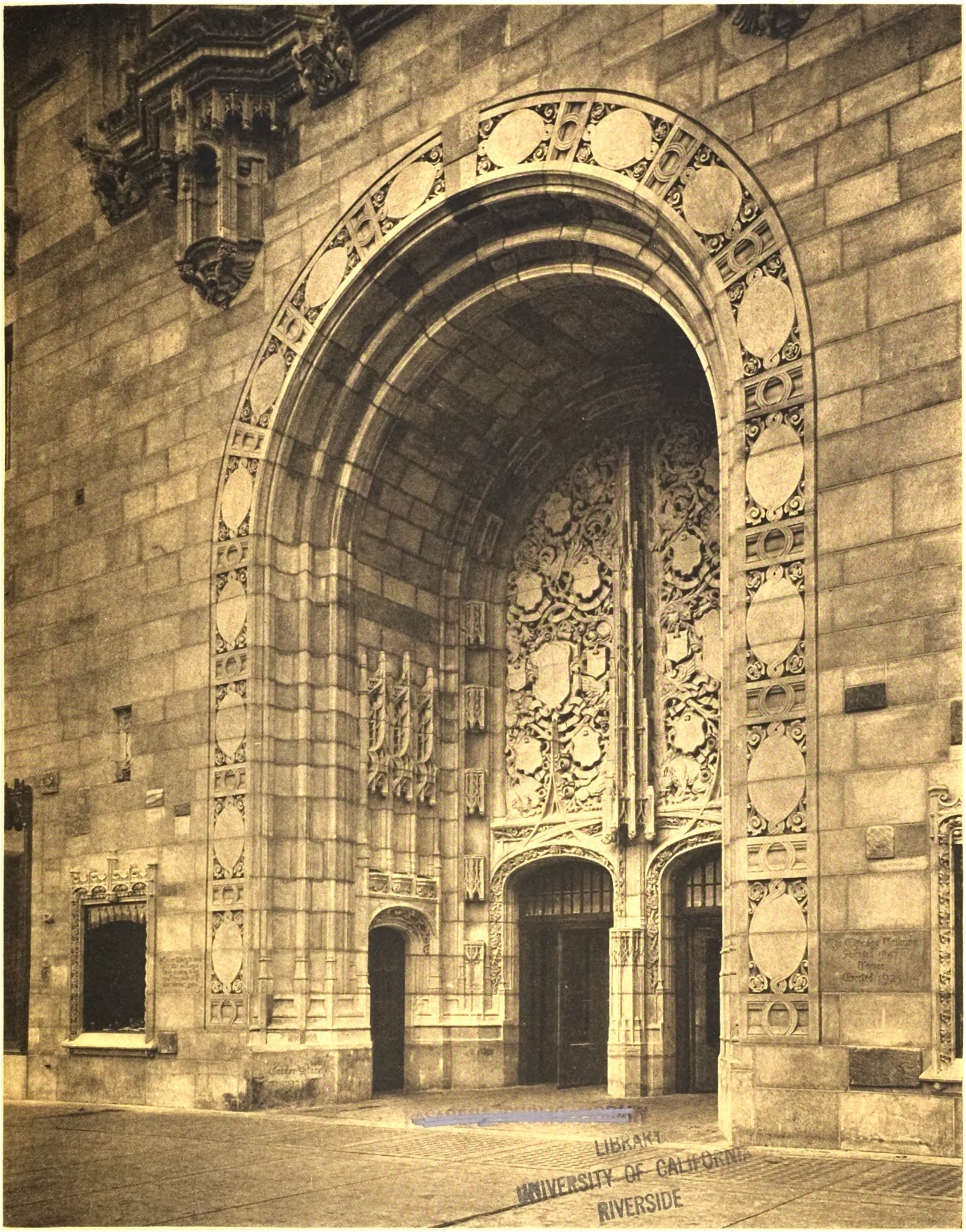
SKETCHES AND DRAWINGS



Trowbridge, *Photo*

John M. Howells, Raymond M. Hood, *Associated Architects*

The Tribune Tower, Chicago

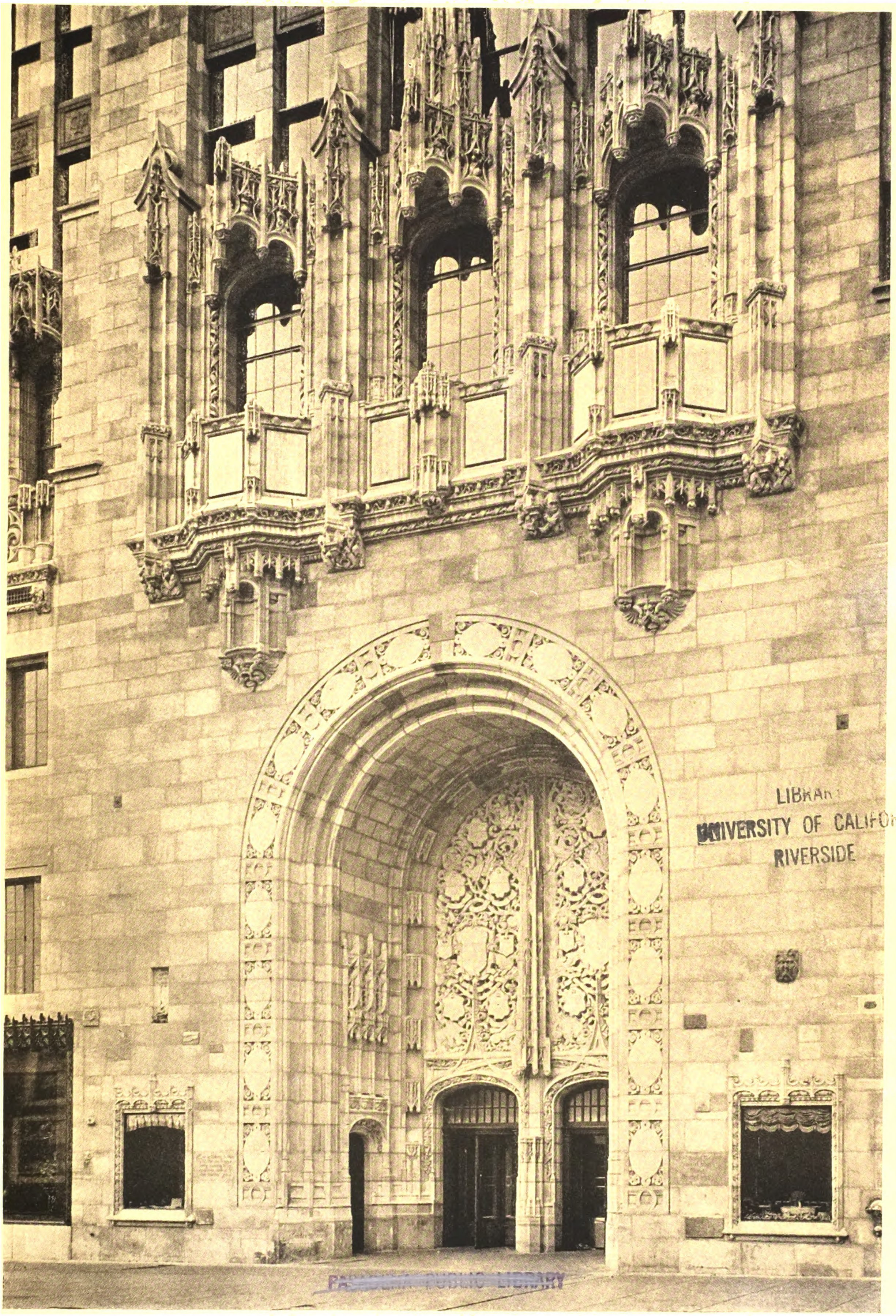


Trowbridge, *Photo*

John M. Howells, Raymond M. Hood, *Associated Architects*

Main Entrance, The Tribune Tower, Chicago

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Trowbridge, *Photo*

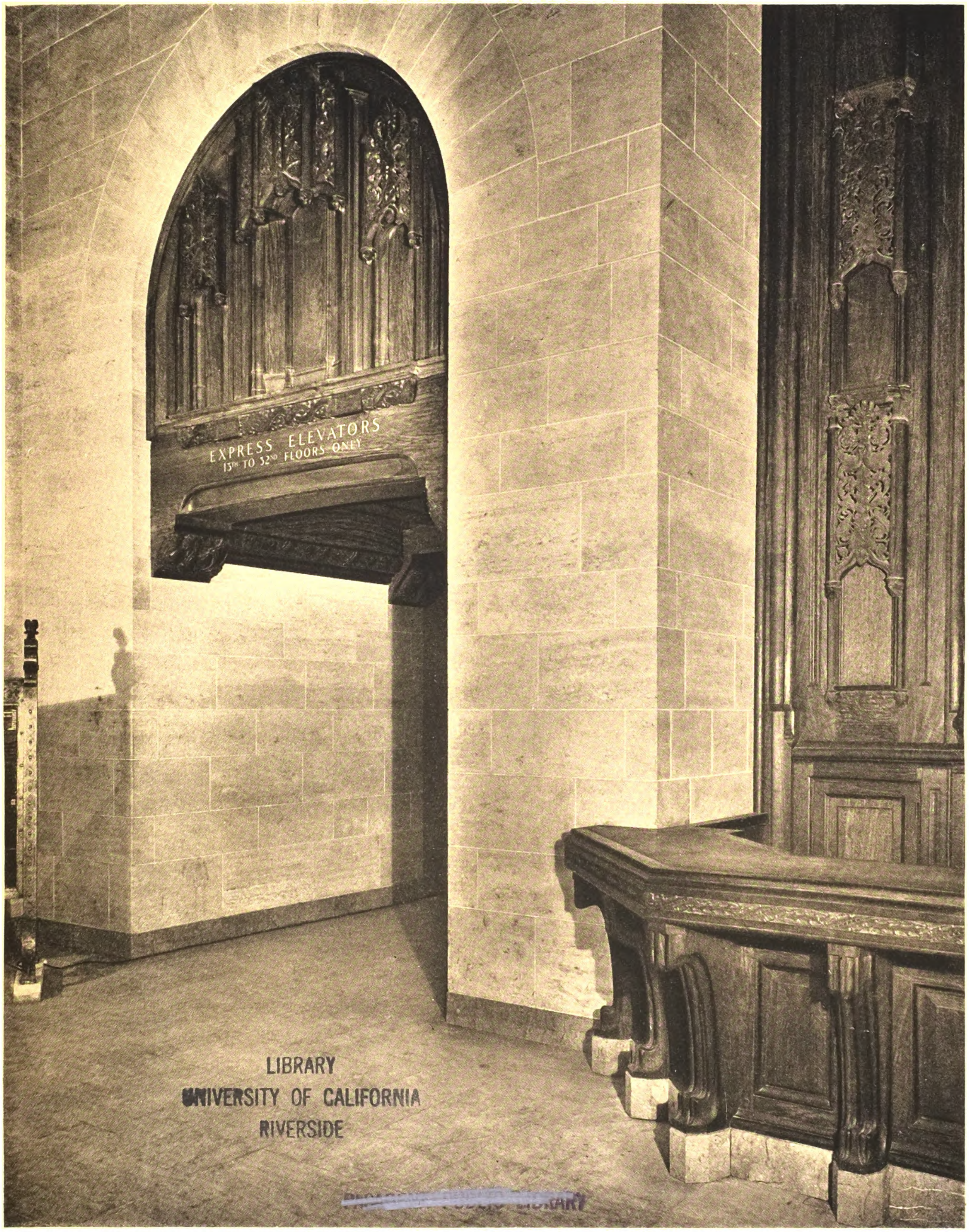
John M. Howells, Raymond M. Hood, *Associated Architects*

Entrance and Crowning Motif Showing Eight Historical Panels Still Uncut,
The Tribune Tower, Chicago



Trowbridge, *Photo* John M. Howells, Raymond M. Hood, *Associated Architects*

One of the Great Buttresses above the Twenty-fifth Floor, The Tribune Tower, Chicago



Trowbridge, *Photo* John M. Howells, Raymond M. Hood, *Associated Architects*

Corner, Main Lobby, Showing Entrance to Express Elevators, The Tribune Tower, Chicago



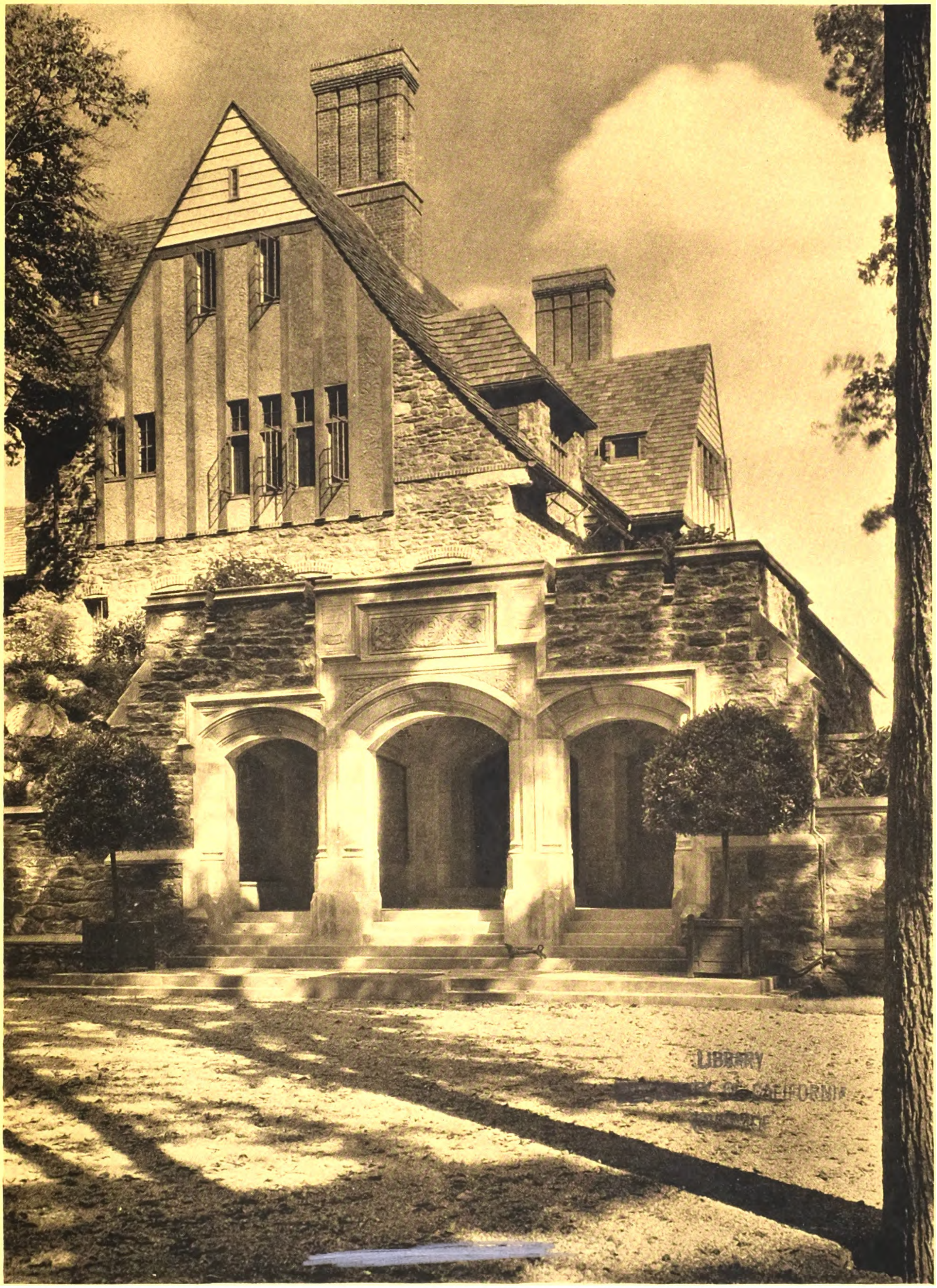
Trowbridge, *Photo*

John M. Howells, Raymond M. Hood, *Associated Architects*

Bronze Elevator Door, The Tribune Tower, Chicago

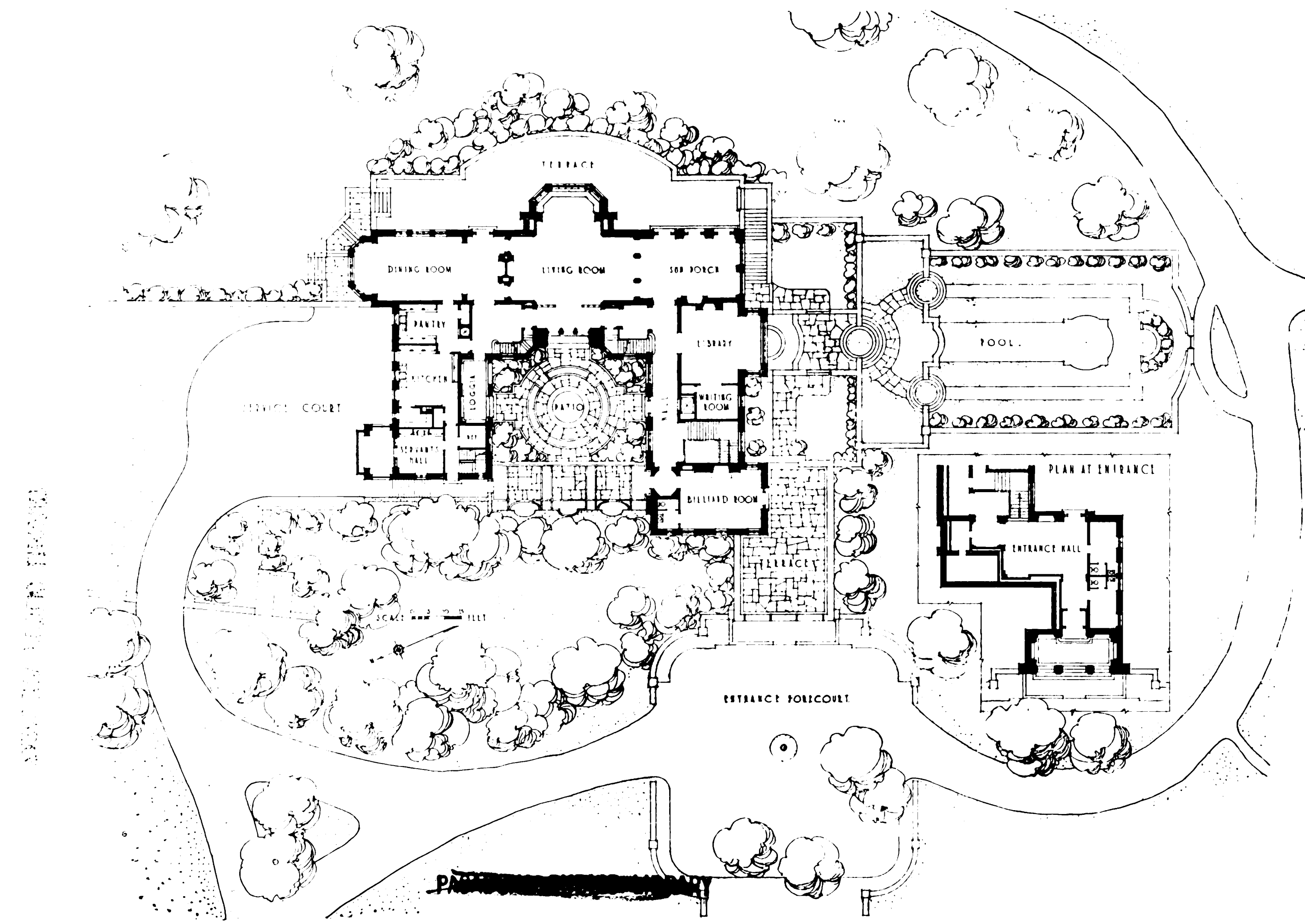


North Michigan Boulevard, Chicago, Showing The Tribune Tower with the Wrigley Building opposite. The so-called "Gold Coast" is on the Lake Shore in the distance



John Wallace Gillies, *Photo* Donn Barber, New York, *Architect*

Main Entrance, House, Mr. H. Edward Manville, Pleasantville, N. Y. (Plan on back)



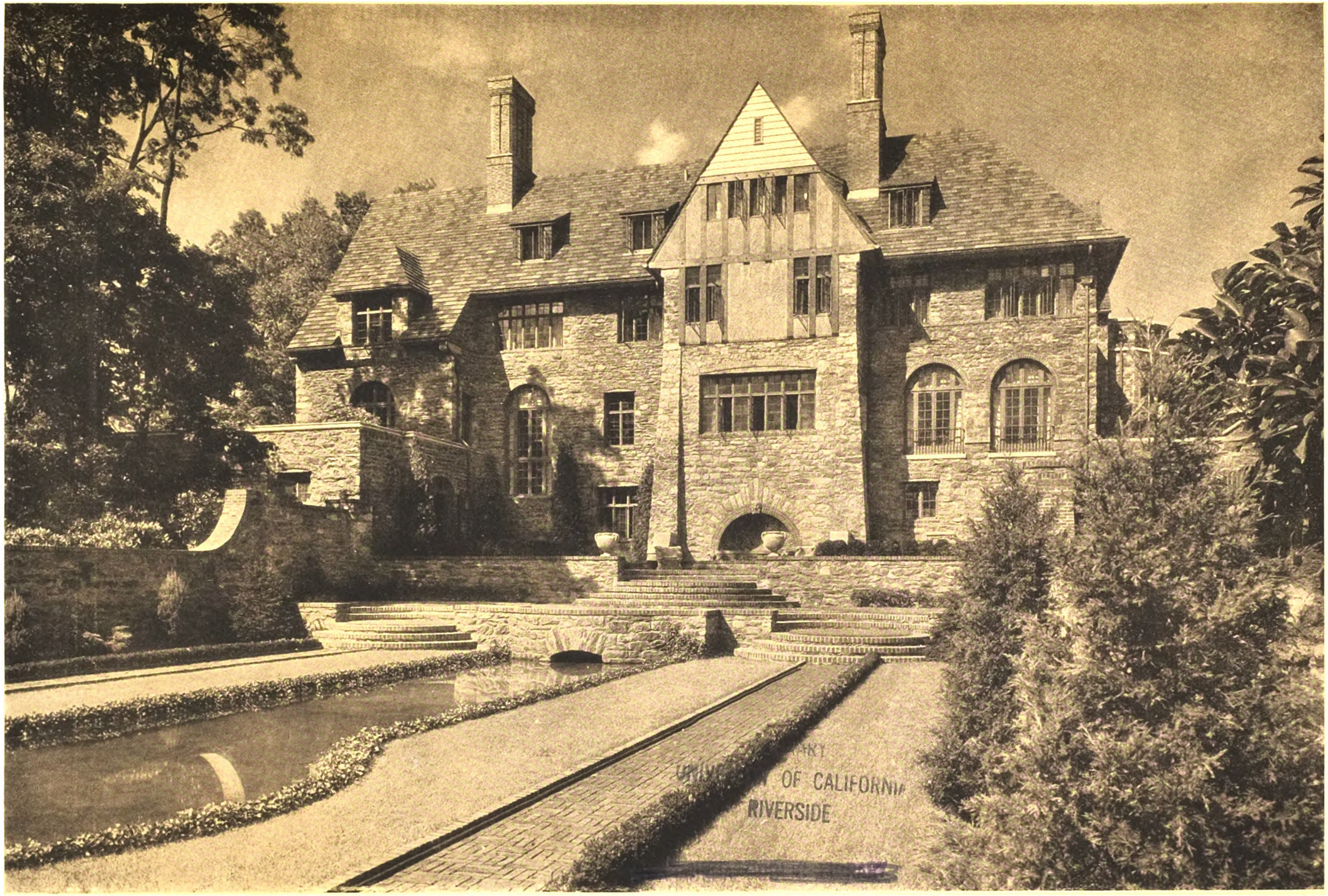
Plan, House, Mr. H. Edward Manville, Pleasantville, N. Y.
Donn Barber, New York, *Architect*



John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

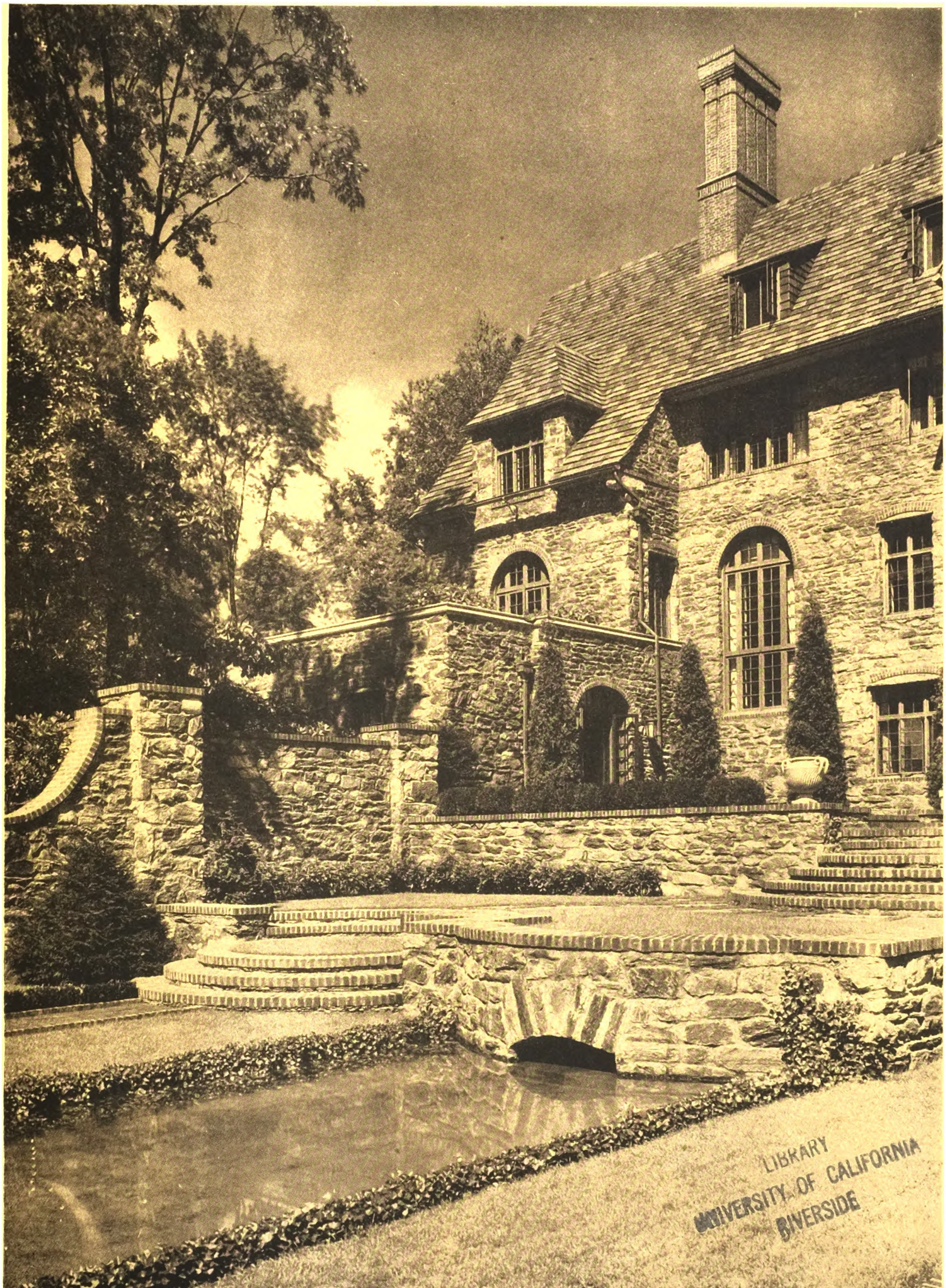
Patio, House, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo*

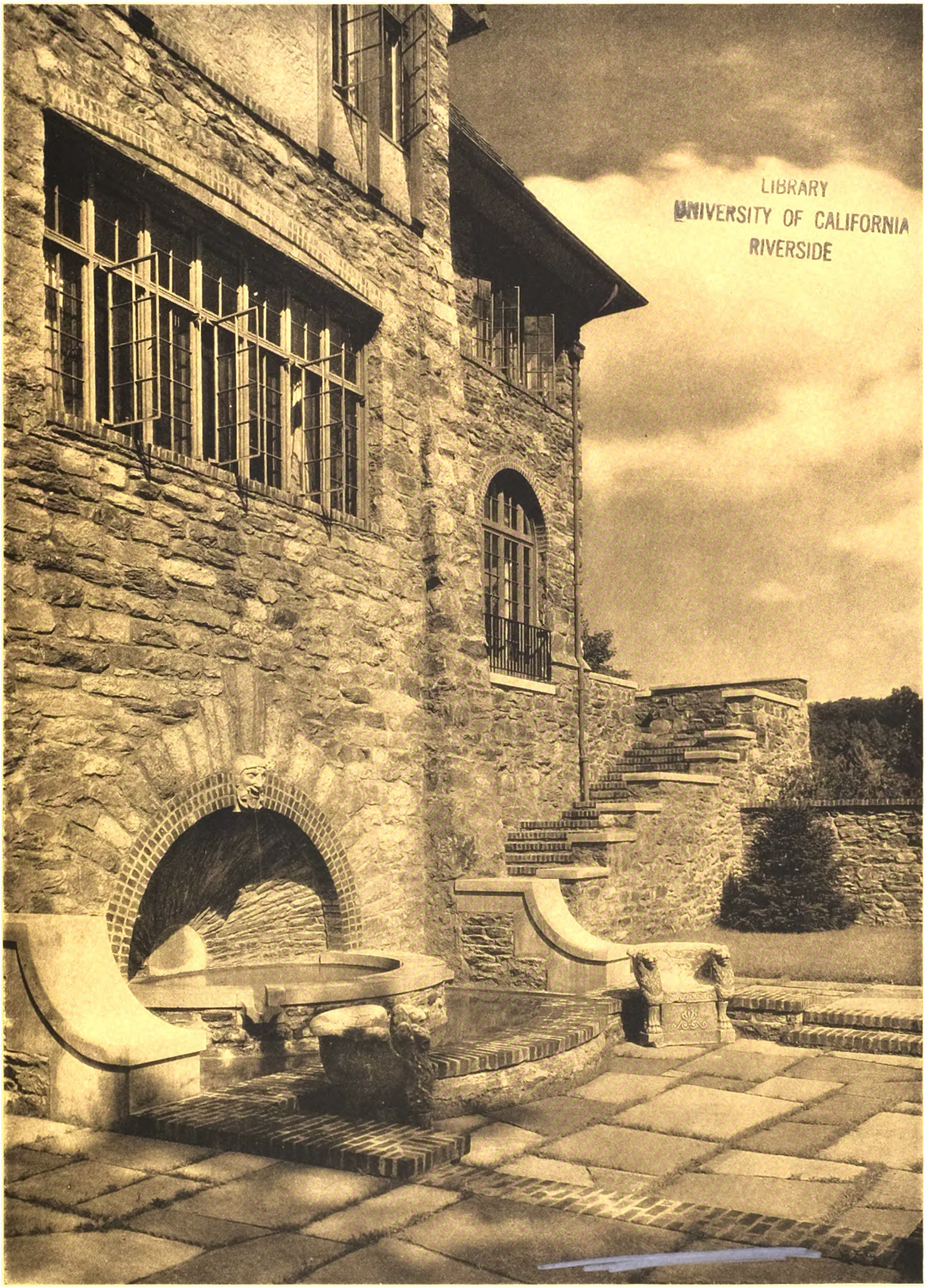
Donn Barber, New York, *Architect*

Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.



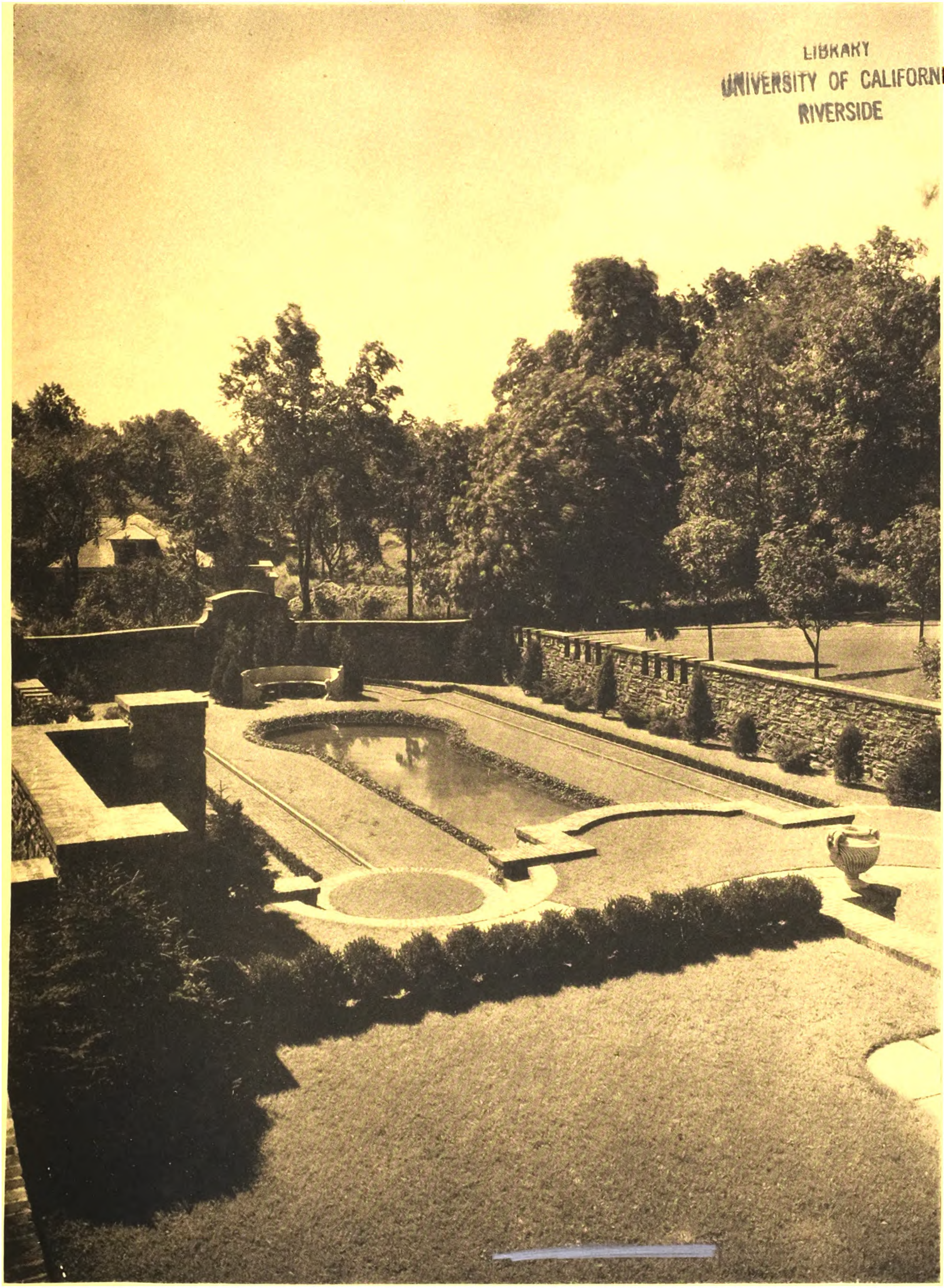
John Wallace Gillies, *Photo* Donn Barber, New York, *Architect*

Detail, Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo* Donn Barber, New York, *Architect*

Detail, Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo* Donn Barber, New York, *Architect*

Formal Garden, Estate, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo* Donn Barber, New York, *Architect*

Living Room, House, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

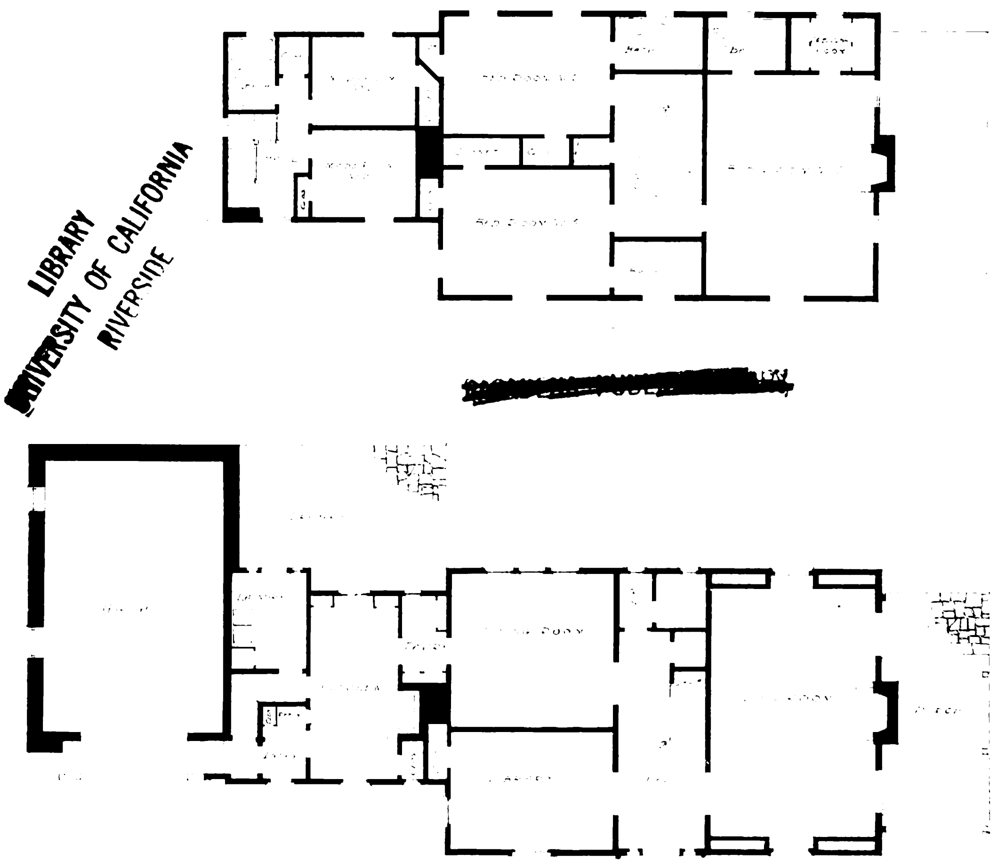
Dining Room, House, Mr. H. Edward Manville, Pleasantville, N. Y.



Van Anda, *Photo*

Andrew J. Thomas, New York, *Architect*

House, Dr. Willard J. Hollingshead, Hartsdale, N. Y. (Plans on back)



Plans, House, Dr. Willard J. Hollingshead, Hartsdale, N. Y.

Andrew J. Thomas, *Architect*



Van Anda, *Photo* Andrew J. Thomas, New York, *Architect*

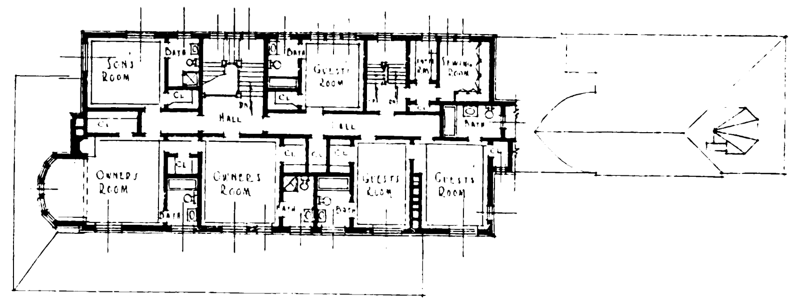
Entrance, House, Dr. Willard J. Hollingshead, Hartsdale, N. Y.



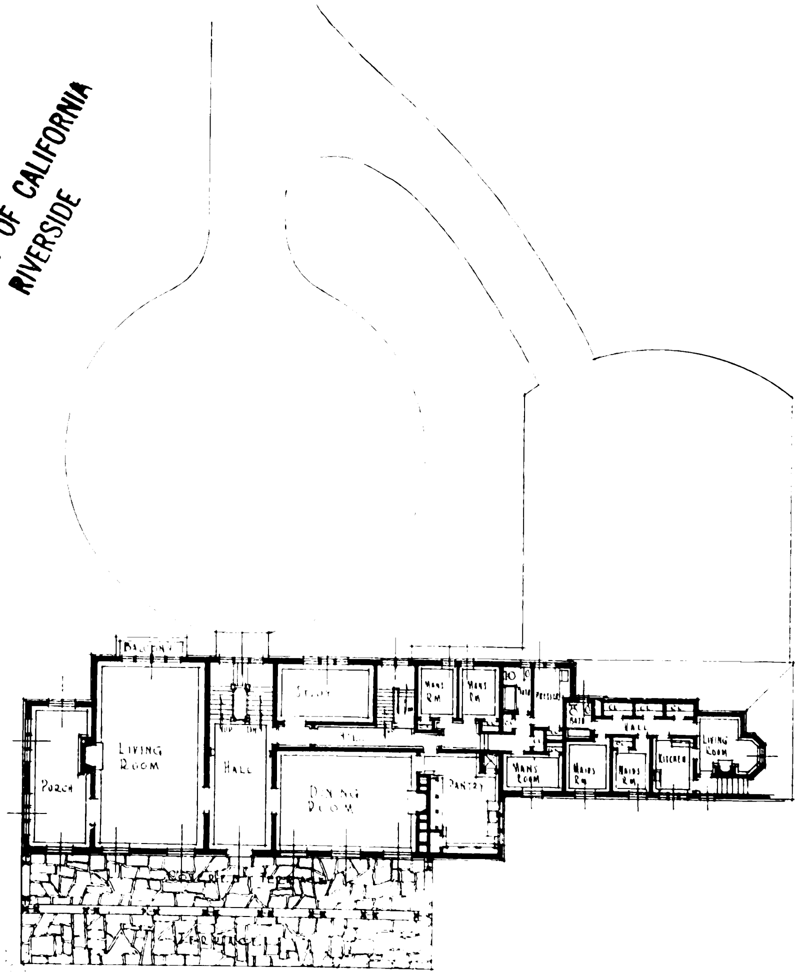
Van Anda, *Photo*

E. P. Mellon, New York, *Architect*

House, Mrs. Duncan Ellsworth, Southampton, Long Island. (Plans on back)

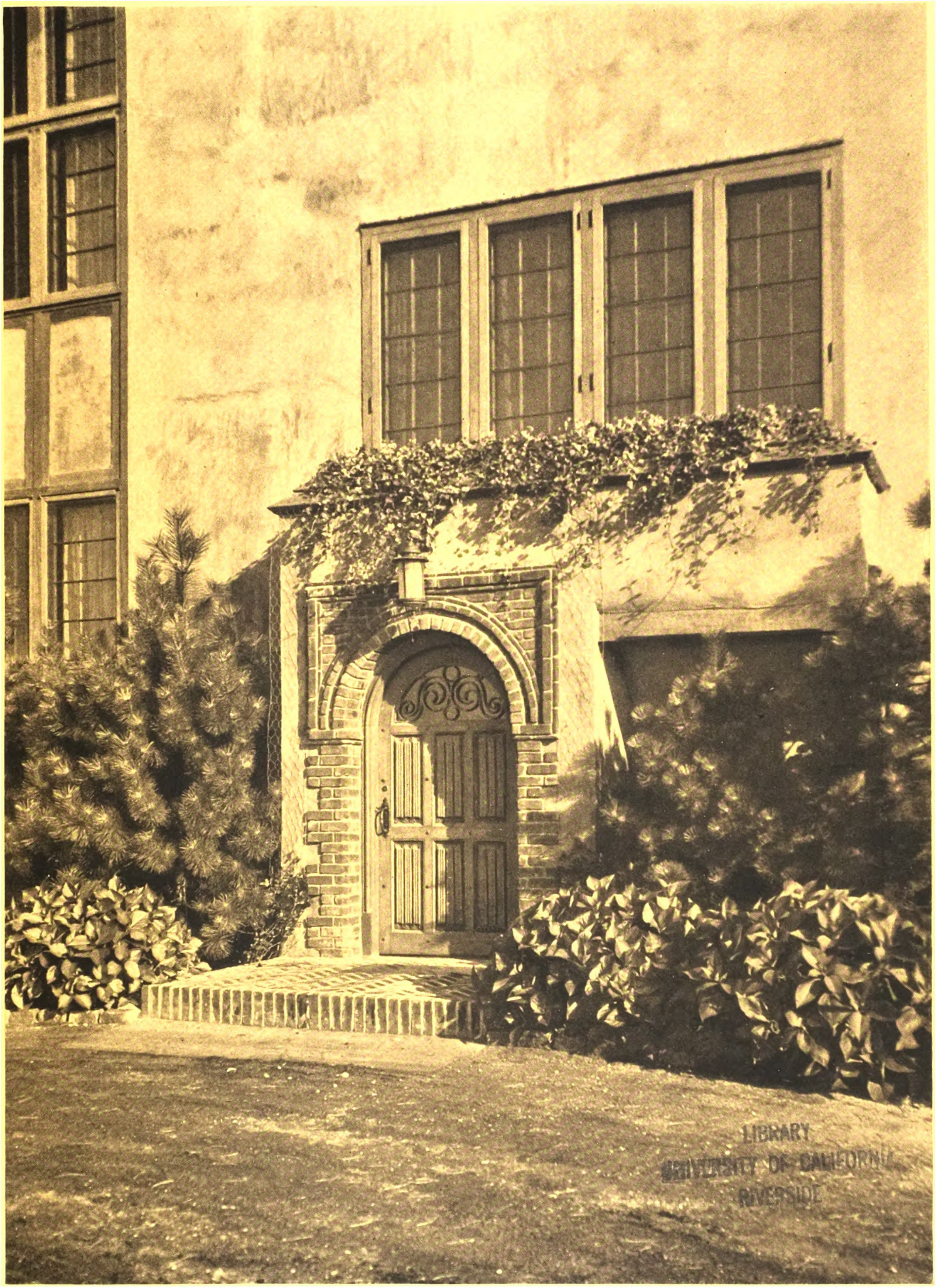


~ Plan of Second Floor ~



~ Plan of First Floor ~

Plans, House, Mrs. Duncan Ellsworth, Southampton, Long Island
E. P. Mellon, New York, *Architect*



Van Anda, *Photo* E. P. Mellon, New York, *Architect*

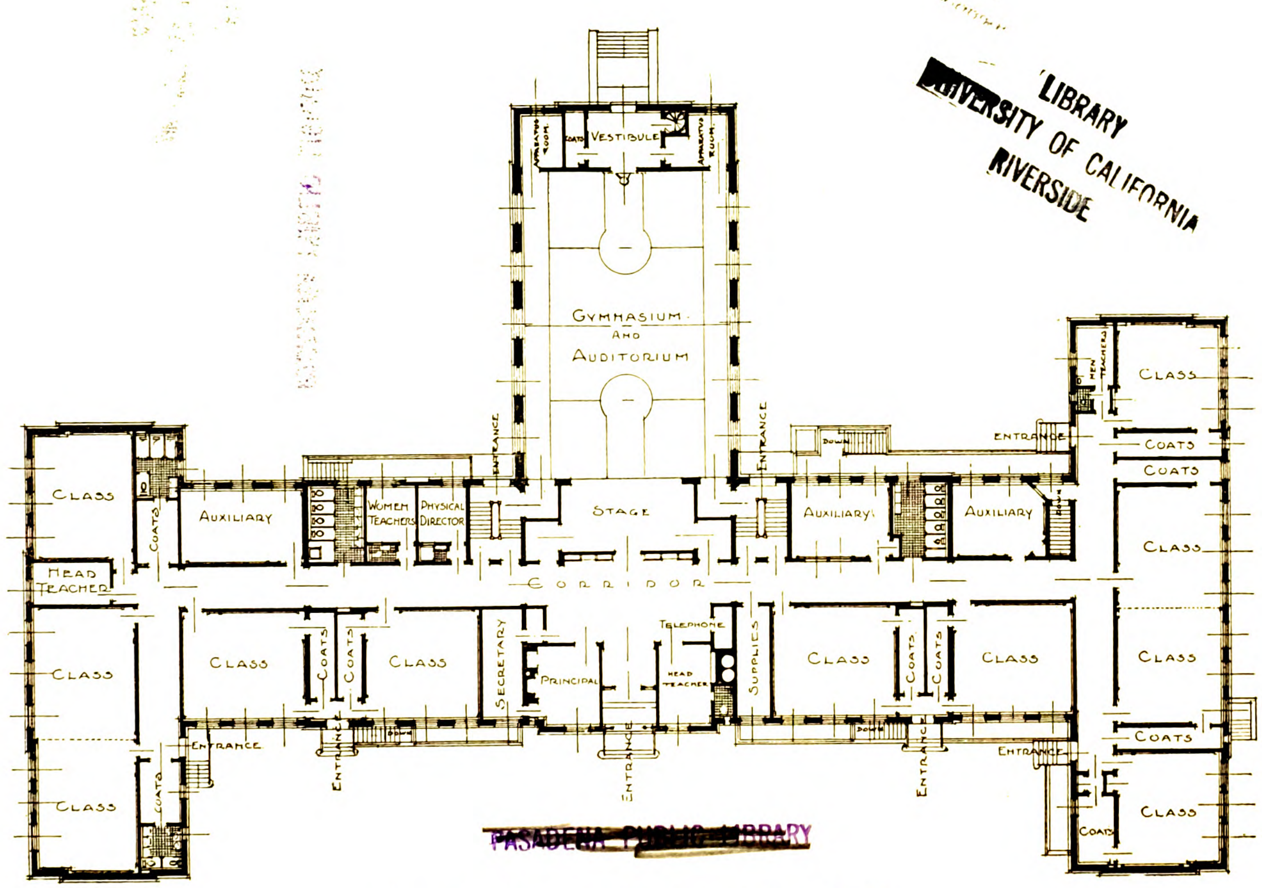
Entrance, House, Mrs. Duncan Ellsworth, Southampton, Long Island



Van Anda, *Photo*

Dennison & Hirons, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*

Rye Country Day School, Rye, N. Y. (Plan on back)



Plan, Rye Country Day School, Rye, N. Y.

Dennison & Hirons, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*



Van Anda, *Photo*

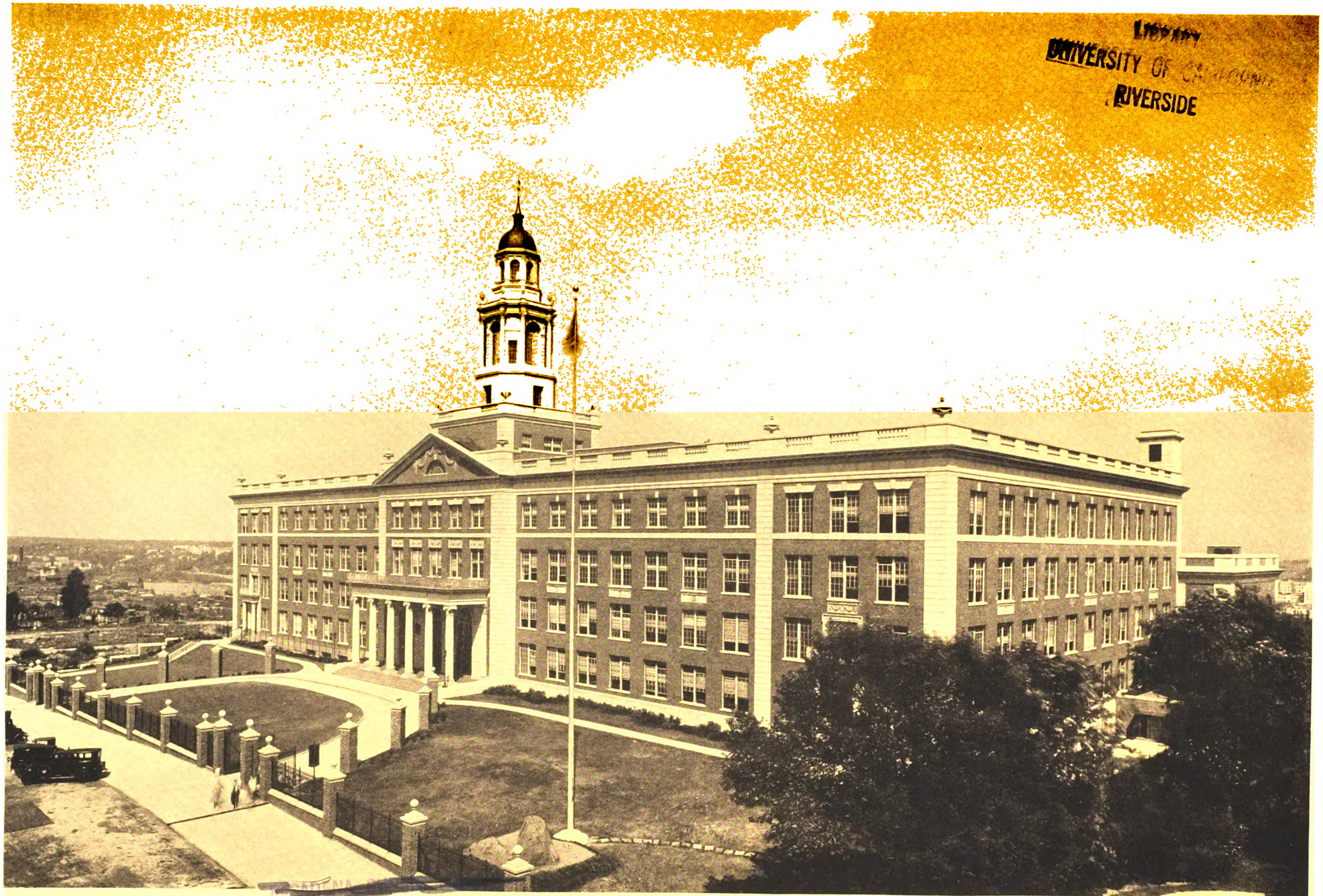
Dennison & Hirons, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*

Main Entrance, Rye Country Day School, Rye, N. Y.



Van Anda, *Photo* Dennison & Hirons, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*

Entrance to Auditorium, Rye Country Day School, Rye, N. Y.



Wurts Bros., *Photo*

Wm. H. Gompert, New York, *Architect*

George Washington High School, Audubon Avenue and West 190th Street, New York



Wurts Bros., *Photo*

Wm. H. Gompert, New York, *Architect*

Main Entrance, George Washington High School, Audubon Avenue and West 190th Street, New York

Mr. Murchison Says—

THAT A trip to Paris certainly does freshen up the old worn-out fragments of the brain; that it certainly gives one a new outlook on things to do and things to don't; that every architect should go abroad every few years, not necessarily to gather anything valuable from the modern things, but to stand stock-still in the courtyard of the Louvre, just to see how the old fellows laid out a plan; to observe the mass of the Arc de Triomphe at dusk; to note how they put a great colonnade at the end of the street *en axe;* and for other things as well.

And the planning of all sorts of out-of-the-way places in Paris is ever a surprise and delight. Take the Odéon Theatre, for example. The front *piazza* is not rectangular. It is semicircular, with streets approaching the theatre to some focal point, probably located in the prompter's box, also *en axe*.

All these buildings fronting the Odéon have concave façades, with the sides flaring out fan-shaped. There is no doubt that with cities laid out as Paris and Washington are, planning becomes infinitely more interesting and ingenuity reigns rampant. Of course if one has to figure the cube and the number of rentable square feet of a Paris building, all in the same hour, it becomes quite an added chore.

A Little Woolworth

BUT THE modern architecture abroad is not what one might expect. In fact, it induces great tears. They try to imitate our office buildings, but they still think it is necessary to have a grand staircase and two well dressed gentlemen with luxurious oval beards back of a desk directing the incoming customers.

One of these newest structures is called the Élysée Building. We stopped there at an information and shopping bureau presided over by a charming young American woman (name given on request).

We were shown into a tiny elevator, the attendant closed the doors on us, and pushed button No. 2. We ascended painfully, the car eased up at the second floor, and we stepped out. Most of this floor was taken up by a luxurious and useless corridor, but they had printed the tenants' names on the doors and numbered them carefully, so they considered themselves 100 per cent. American-style.

Push and Pull

ELEVATORS now abound in all the old-fashioned apartment-houses, almost invariably in the open stair-well. Most of them are of the push-button variety, while some still have the Will Rogers or rope system. The trick about the latter variety is that, if you want to go up, you pull the rope *up*. It took us two weeks to learn that, during which time we walked up-stairs.

One lift we chartered to the fifth floor traveled at a speed such as permitted us to make a measured drawing of the car. It was oval; its greatest dimensions were 2′-0″ x 2′-10″. It was lucky for us, for that is practically our over-all dimension in plan.

The push-button style of lift only costs about a thousand dollars in Paris, one fourth of the American price and speed. A lot of them are built like a glass barrel with the lid off, and you stand there in the barrel, open, unprotected, and unafraid.

They are lifts in every sense of the word. No one is allowed to descend in them. You either walk or fall down-stairs. No one seems to care.

Chasing the Classics

THE EXPOSITION DES ARTS DECORATIFS is interesting in many phases, although a lot of the buildings look as if they had been designed by the head keepers of prominent insane asylums. The idea of the architects in charge was evidently to throw all old precedents into the Seine and do something awfully simple, or simply awful, or both.

The plan is very unusual in that they have effectually used spaces which were already fairly well covered with buildings and gardens. The lighting effects are quite beautiful, and the garish coloring of the buildings seems to be softened and relaxed at nightfall under the subduing influence of the mazdas.

We Believe in Signs

MR. CITROËN, France's own Henry Ford, went the U. S. one better in the matter of an electric sign. He occupies no less a structure than the great Eiffel Tower. Although absolutely invisible in the daytime, the electric installation goes through a spasm of Paine's fireworks about nine o'clock, ending in a great vertical C I T R O Ë N.

A Greenley-ized Palace

THEY HAVE transformed the Grand Palais into a most amazing place, with a staircase over a hundred feet wide, thereby knocking Mr. Ziegfeld for a loop. The entire interior is covered with a material which admits plenty of daylight and which seems to magnify the size of the building many-fold. It is just the kind of a transformation that our own Howard Greenley does to the Grand Central Palace three or four times a year when the architects or silk people choose to convene.

Such is Fame!

We were walking through the Exposition one day when an American ballyhoo artist approached us with a very bad caricature and begged us to have one done of ourself for fifteen francs. We modestly told him that we could draw much better than that, and the lady with us said to the barker, "Howard Chandler Christy!"

"Excuse me," said the puller-in, and retreated in disorder.

That afternoon, on the sidewalk of the Café des Deux Magots, we told the story to some of the American students who always congregate there. The next day being Sunday, they went to the Exposition.

The same ballyhooer approached them on the question of a portrait. One of them pointed to the other.

"Howard Chandler Christy!" he said.

"You can't fool me, buddy; he was here yesterday."

All of which goes to show that architects have to pretend to be somebody else in order to be recognized.

Our Own Burton Holmes

Continuing our travelogues and passing lightly to the south of France, we come upon the jolly little town of Biarritz, destined to be the Palm Beach of Europe. The landscape is beautiful and the buildings are dreadful. But antiquity shops abound, and some worm-eaten things may be picked up, either there or in Bayonne, hard by.

Back in the Quarter

France seemed to be full of visiting American architects. One ran into them everywhere, but mostly in the Quarter. We were recognized and called by name by the old head-waiter of our favorite café, and this little thing alone made the trip to Europe well worth while. You know what a proud feeling you have when a head-waiter calls you by name!

The Quarter doesn't seem to be changed. They still hang Japanese lanterns on the handlebars of their bicycles! And the cyclists! They all ought to be given the V. C., the D. S. O., and the Croix de Guerre. They slip in through a maze of taxis and trucks, just missing losing a leg or two, and escaping certain death by a horsehair.

A Great Achievement

The American School at Fontainebleau is not nearly so well known as it should be. The French Government and certain American institutions have coöperated in a most efficient manner to have something really worth while.

A student in architecture, painting, sculpture, or music can get his or her passage from New York to Fontainebleau and return, with three months' living in the Palace, together with twice-a-week instruction, all for five hundred dollars!

The musical students predominate. From eighty small rooms looking out on the same courtyard comes a composite, conglomerate and colossal volume of sound which defies all known laws. The student with the organ had it all over the rest, however. All he had to do was to step on it.

Old Faces in New Places

The architectural students are presided over by one Jean-Paul Alaux (the same "'Allo!" you use over the telephone). He was in America for several years and is sympathetic with the point of view of the American. He is a *camarade* in every sense.

The Director of the School, M. Carlhu, who officiates in a like capacity at the Massachusetts Institute of Technology during the college season, invited us to a luncheon, six in all, in his office, which happens to be the Rosa Bonheur room. So, in the midst of horses and oxen and other useful and playful beasts, we sat down for two hours to enjoy what the French call a quick lunch.

Red Ink

We were very much interested in the views and opinions of the French architects. They seemed, however, to be more concerned in the personalities of the former American students than in their deeds or misdeeds. Some of them had been over, others didn't care to go. They didn't like the idea of six days on the water for one thing. And no red wine, either. We told them, in answer to the last objection, that every Italian in the United States was making red wine and selling it fairly cheap. So they may come, after all.

Jobs Ahead!

There is much talk of American hotels and American apartment-houses in Paris. There is such an invasion of Yankees these days that every hotel is full, and the poor old bath-tub on each floor is losing its enamel from overwork. And their heating systems are to laugh but not to scorn, to hiss but not to warm.

We Prefer Other Kinds of Figures

Some of these college professors who spend most of their waking hours in making prognostications

(*Continued on page* 210)


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Mr. Murchison Says—

(Continued from page 208)

of all kinds are now predicting that the United States, in 2000 A.D., will have 200,000,000 population, and that New York will have 30,000,000 souls, mostly buttonhole makers and pants cutters.

Buildings will rise a thousand feet or more; the present streets will be honeycombed with tunnels; three-story streets with no grade crossings will be the rule, and from the Battery to Harlem in five minutes for five cents will be a reality.

But what exactly is the use of widening out all the streets, building tunnels and super-streets? No use at all. We simply need to develop flying a little better.

Always Plenty of Room at the Top

There may be no room on the streets, but there is a quantity of it up in the air. We will soon have east- and west-bound air lanes, and landing stages on top of our buildings at intervals of five blocks. The planes will come along every five minutes and make skip-stops.

Great elevators twenty by thirty feet will whisk the unhappy passenger up to the landing stage. He steps aboard a moving platform (the plane never comes to a complete rest); he is helped aboard the ship by an airy guard and starts off.

Dropped off at Wall Street within a few minutes, he doesn't have to go to the street level to get to his own office, for bridges connecting the roofs of all buildings will be an ordinary convenience by that time.

Who Cares, Anyway?

And by that time most of us will be in the heavenly drafting room or conducting a celestial choir of non-union angels, not caring a whiff how good the flying is down below, or to one side, or wherever our old stamping ground may be revolving about that time.

Fast Building

Life is not one grand rush over there, except for the taxi drivers. The builders are not expected to erect a big hotel in ten months, for instance. One day we visited a very attractive country house made out of a lot of old stables and cattle-pens. Knowing that the lady who did the job was clever in her way, and wanting to give her the benefit of every doubt, we ventured the statement that it probably took her a year or so to do the job.

"A year! Four years, my dear man."

We would have considered four months the utmost limit of our unworthy patience on that job.

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Associate Architect
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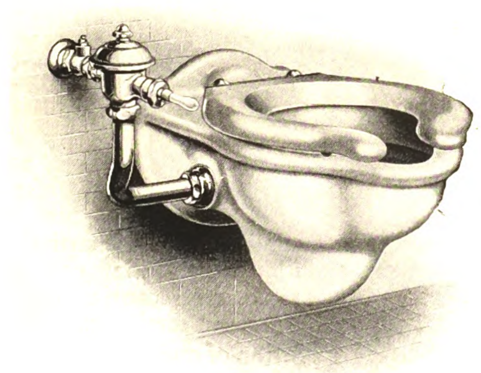
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The Watrous Closet *cannot possibly clog or overflow*—due to the elimination of the restricted passages which are necessary in other types of closets. This prevents the expense and annoyance occasioned by the removal of obstruction from the bowl, and repairs to walls and ceilings on lower floors.

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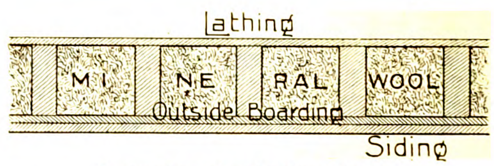
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Section of outside wall of house showing wool between studding

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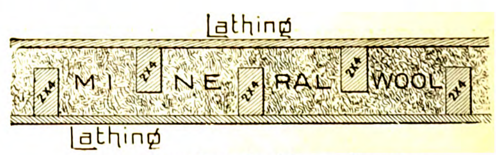
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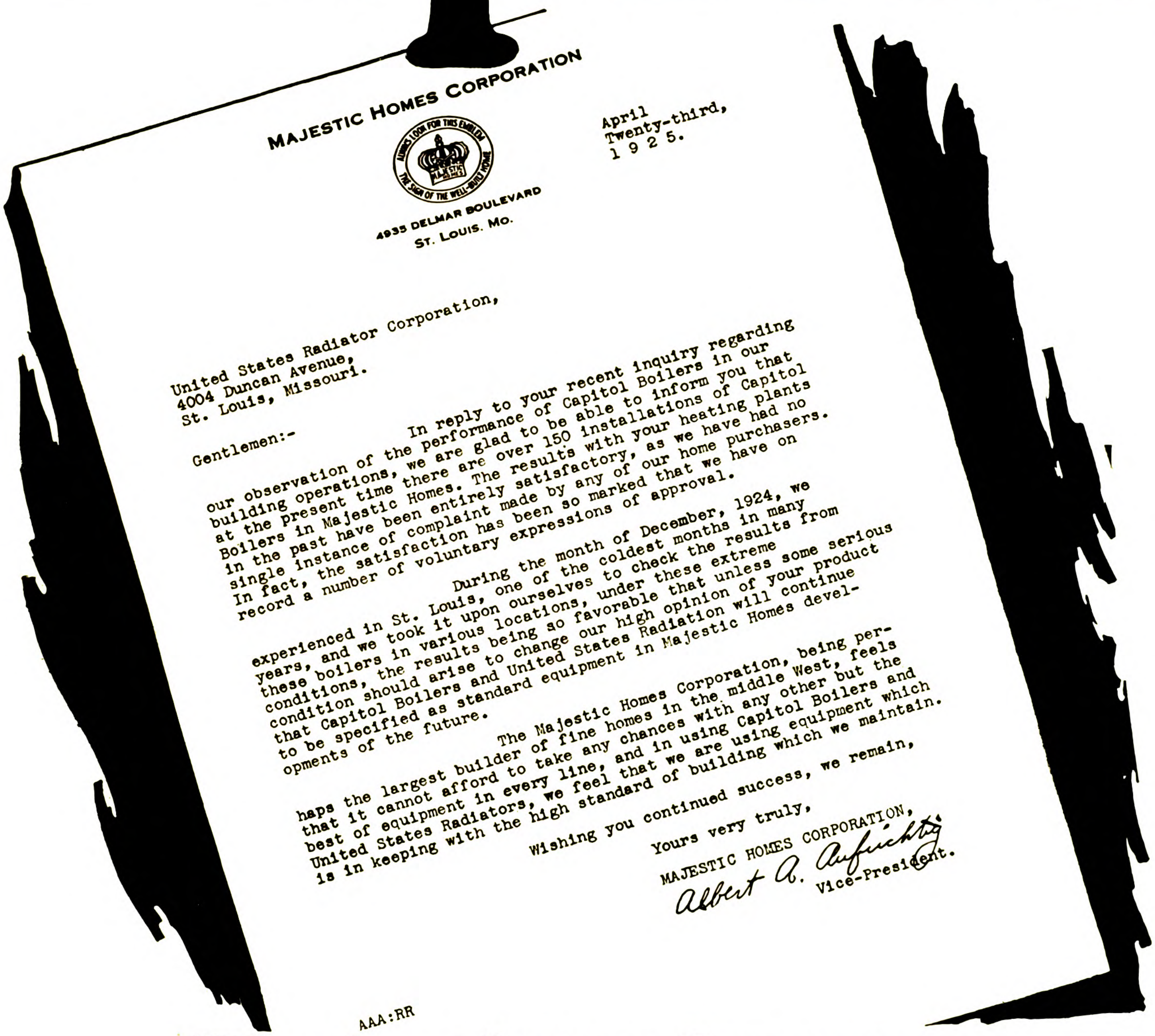
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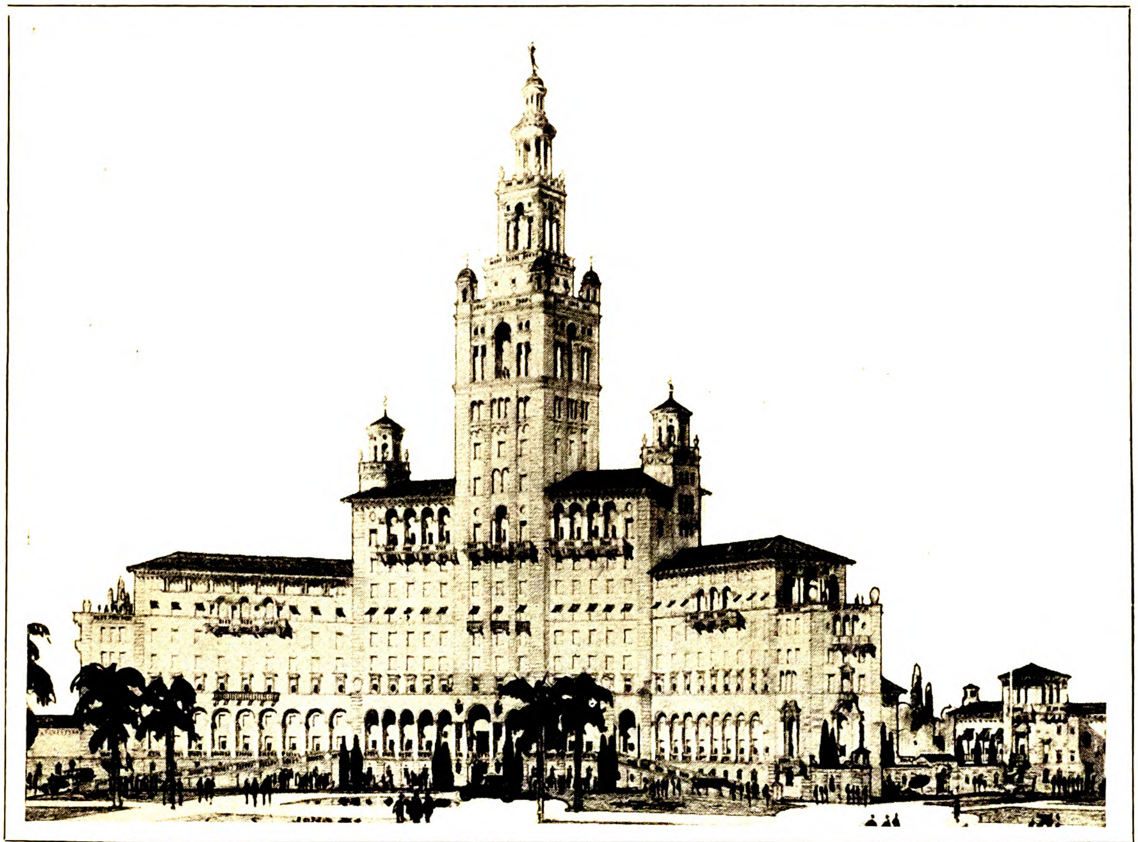
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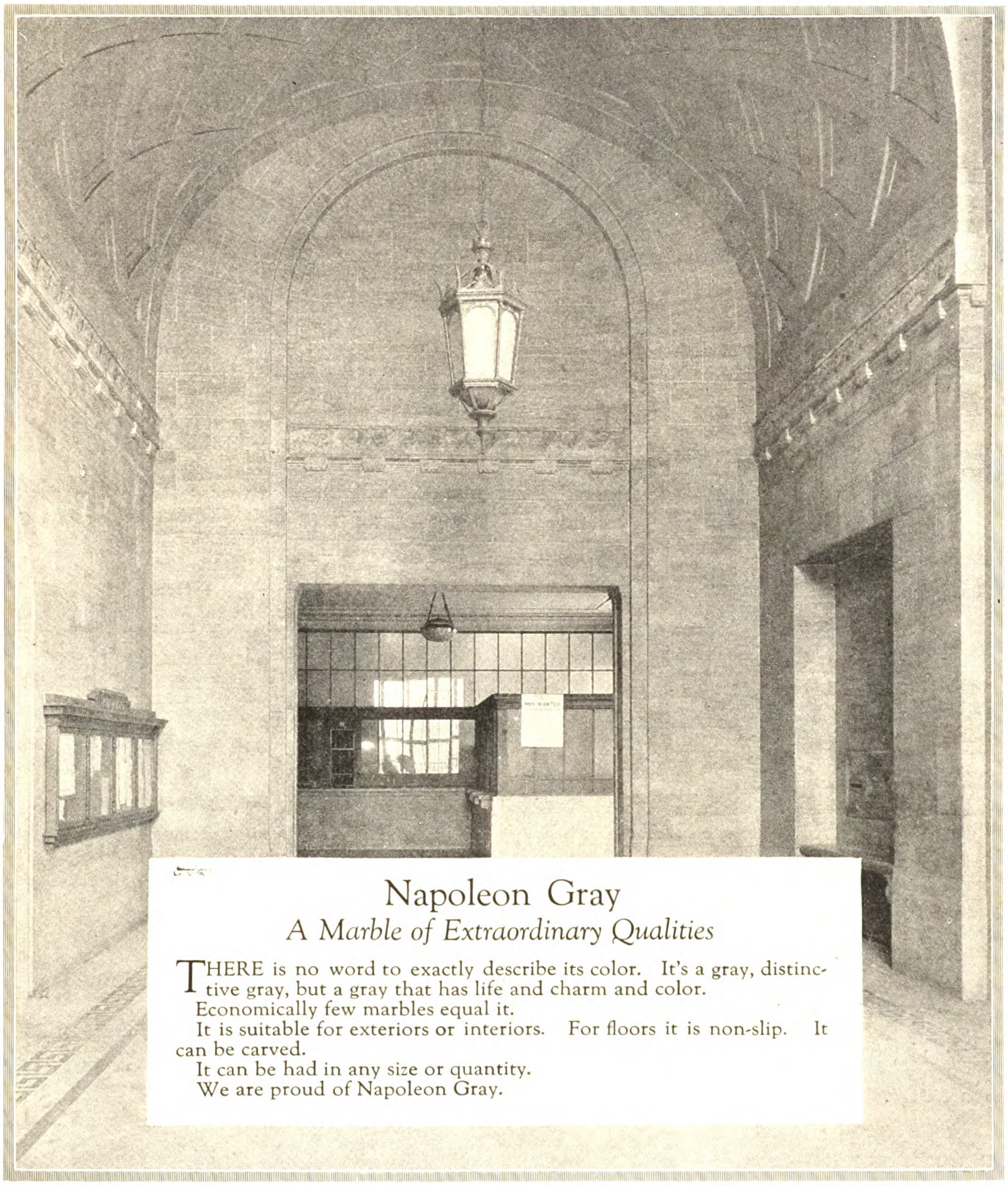
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Of THE ARCHITECT, published monthly at New York, N. Y., for October 1, 1925.

State of New York, County of New York, ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. Holland Forbes, who, having been duly sworn according to law, deposes and says that he is the Editor of THE ARCHITECT, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

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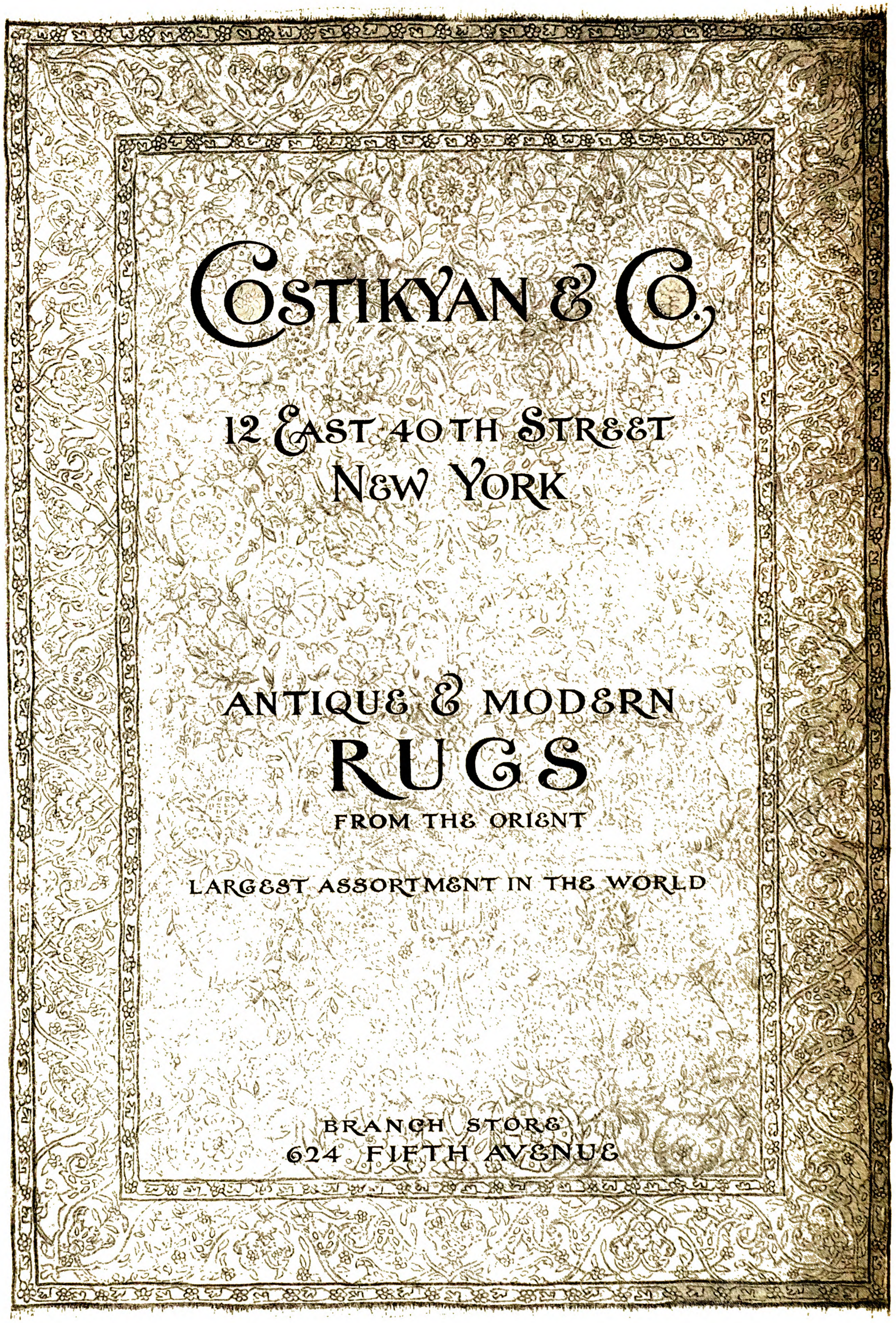
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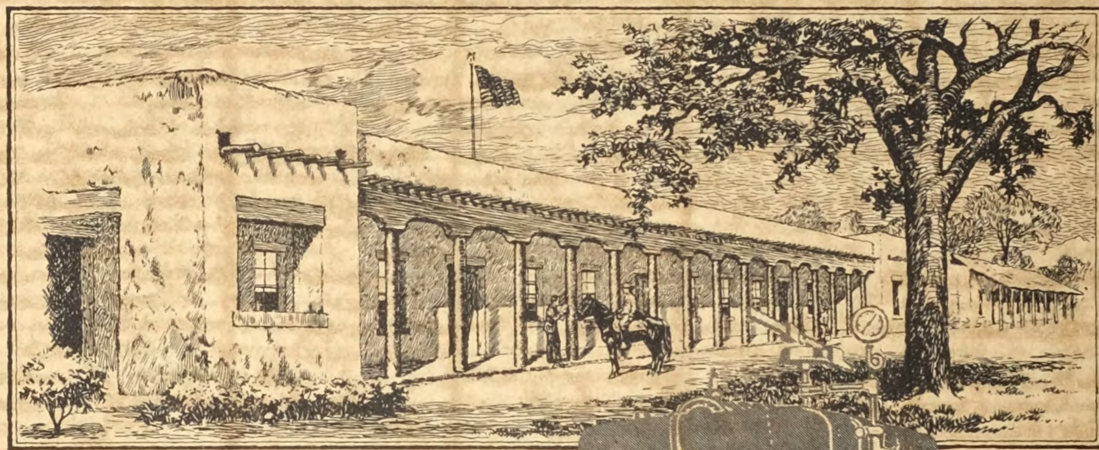
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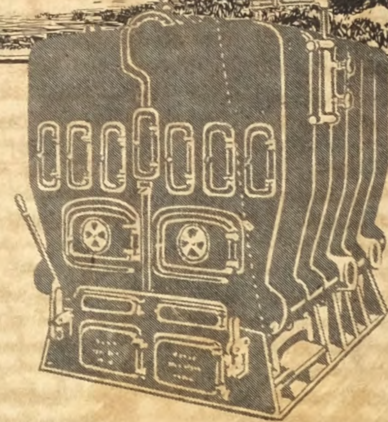
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Sworn to and subscribed before me this 18th day of September, 1925.
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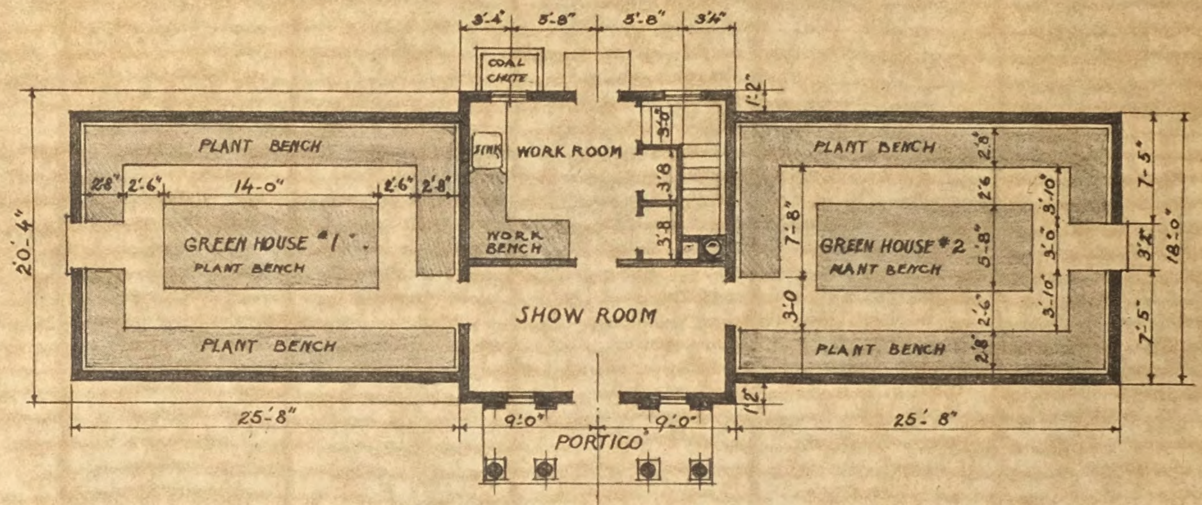
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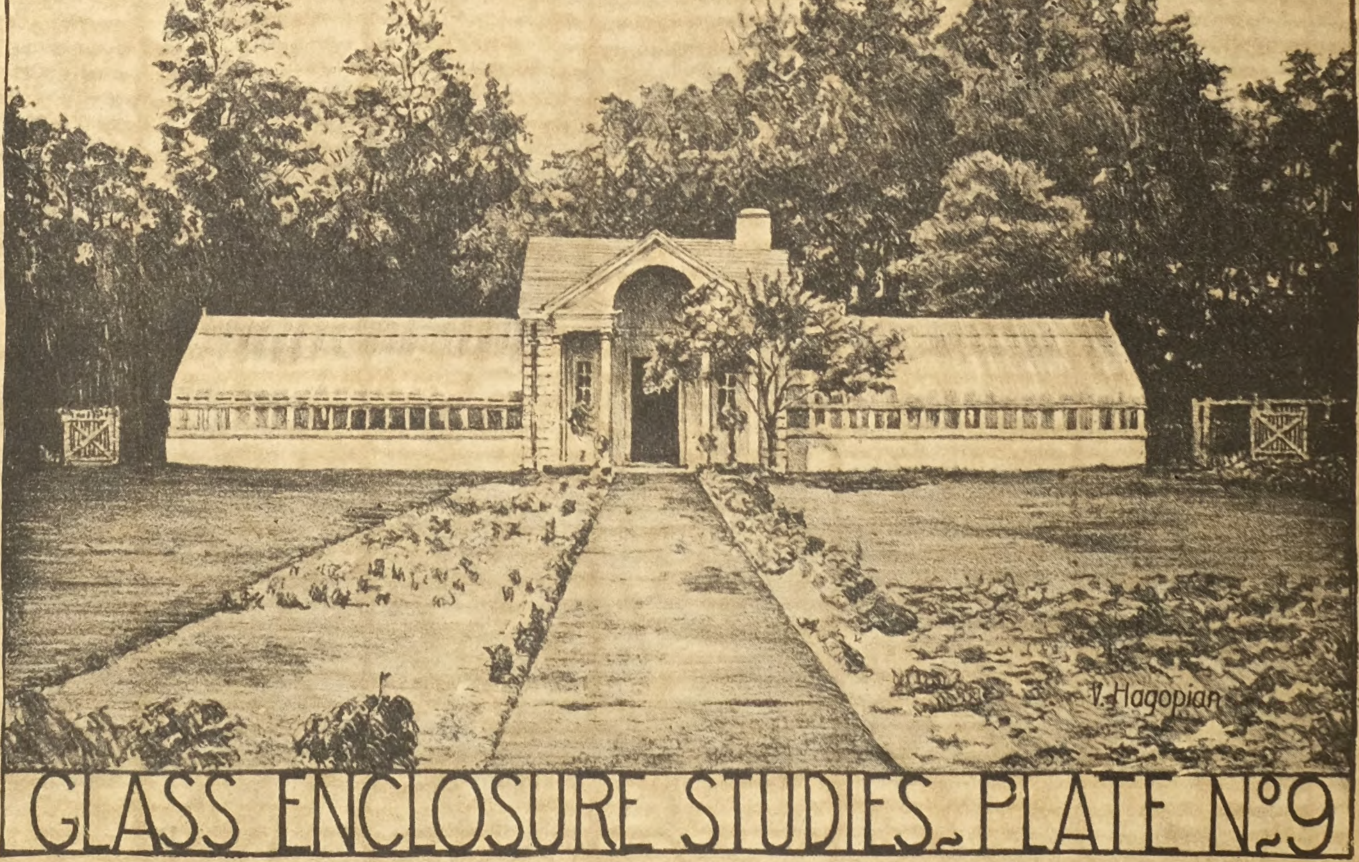
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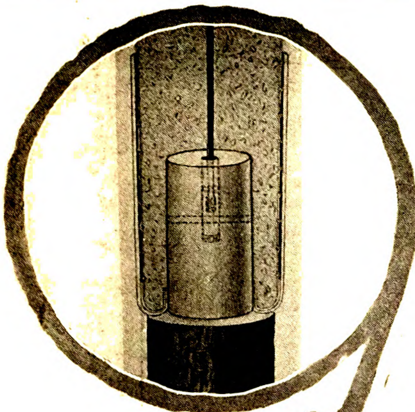


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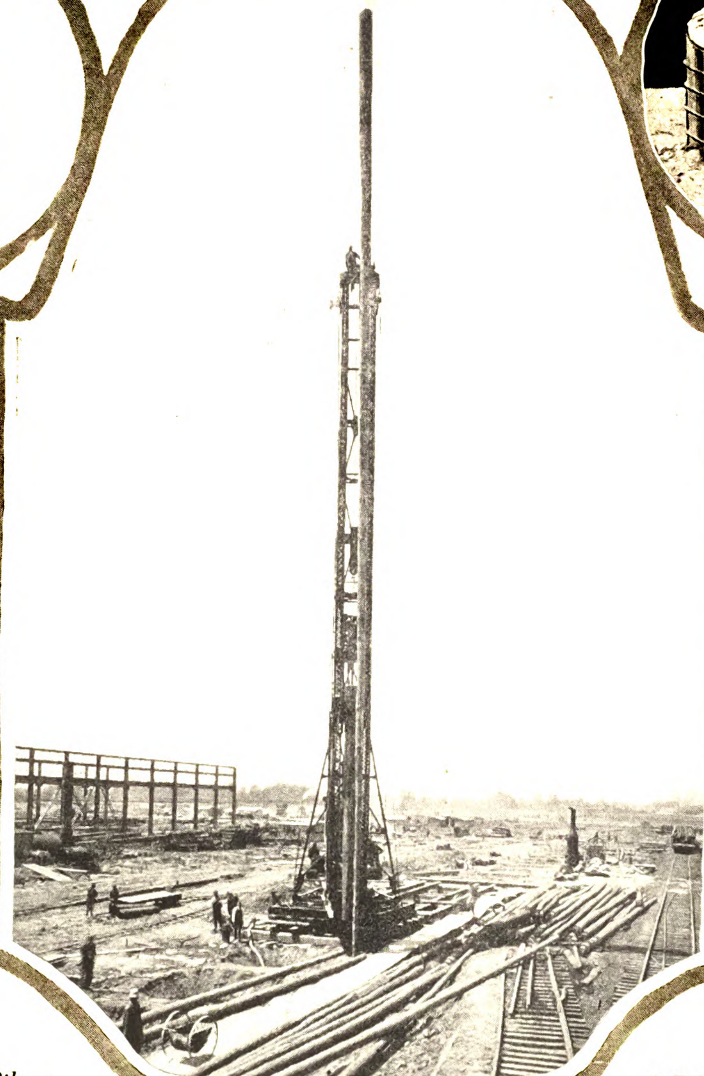
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20'-4"
18'-0"


V. Hagopian
GLASS ENCLOSURE STUDIES PLATE No 9







A Form for Every Pile— *A Pile for Every Purpose*

THE ARCHITECT is published on the first of every month by the Forbes Publishing Co., Inc., 101 Park Avenue, New York. SUBSCRIPTION: U. S., Cuba, and Mexico, $8 50 per year, 75c. per copy. Foreign subscription, $9.50 per year. Entered as second-class matter October 3, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1879.



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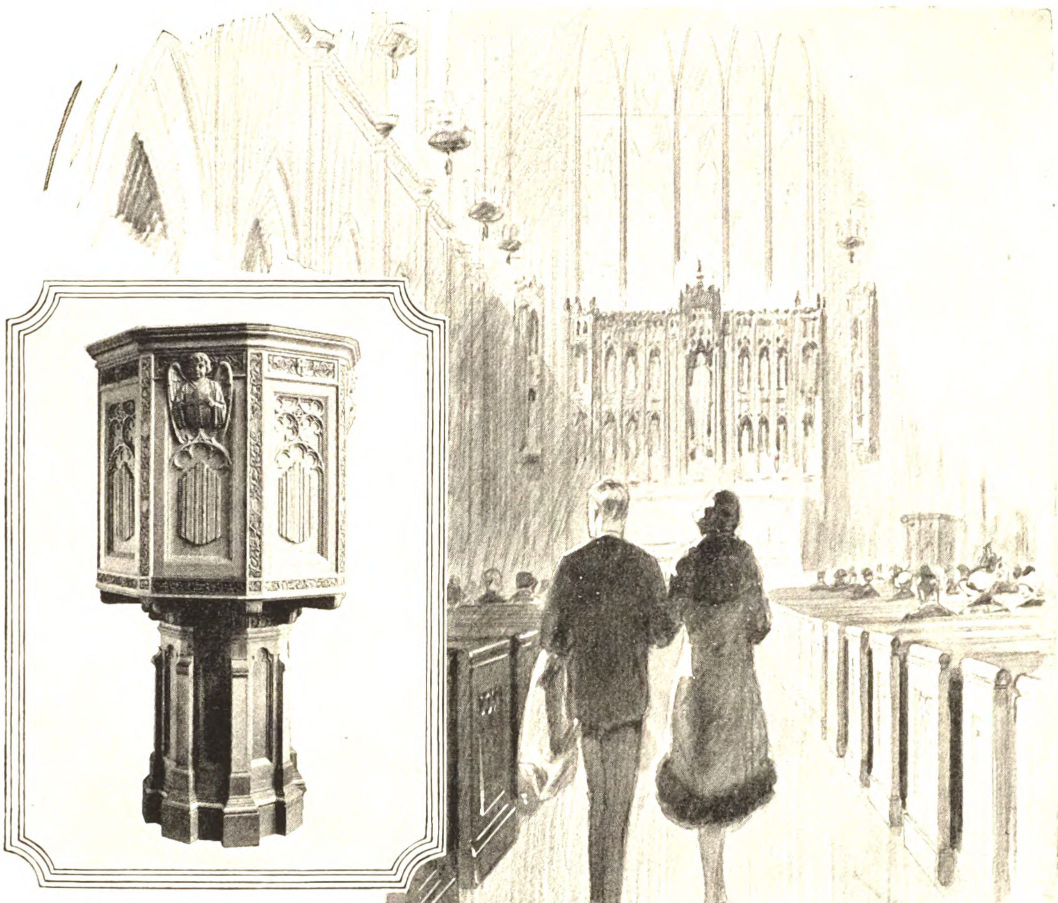
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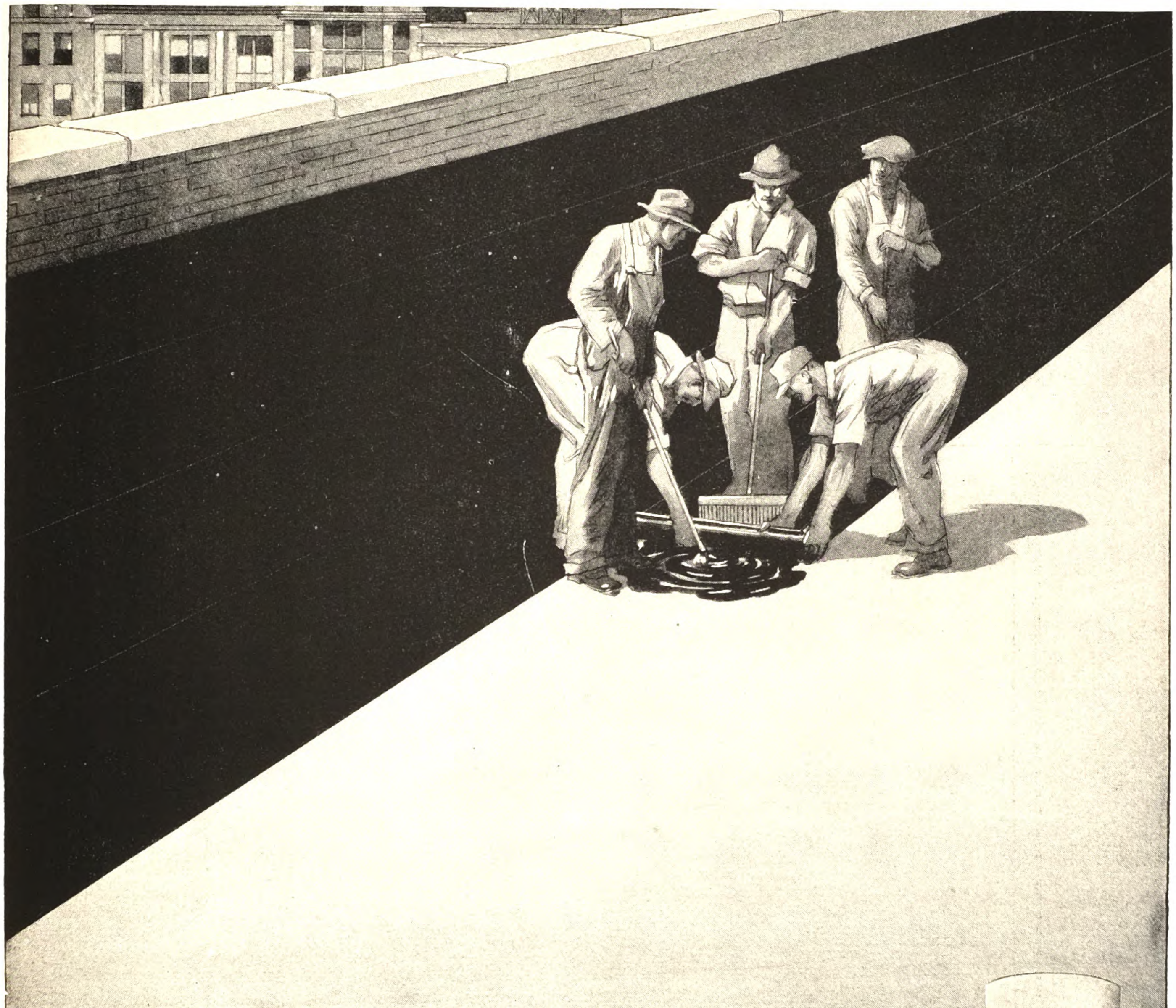
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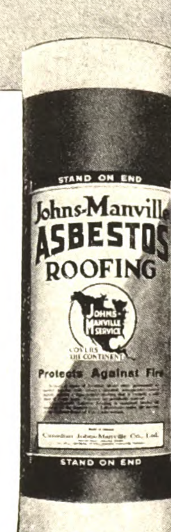
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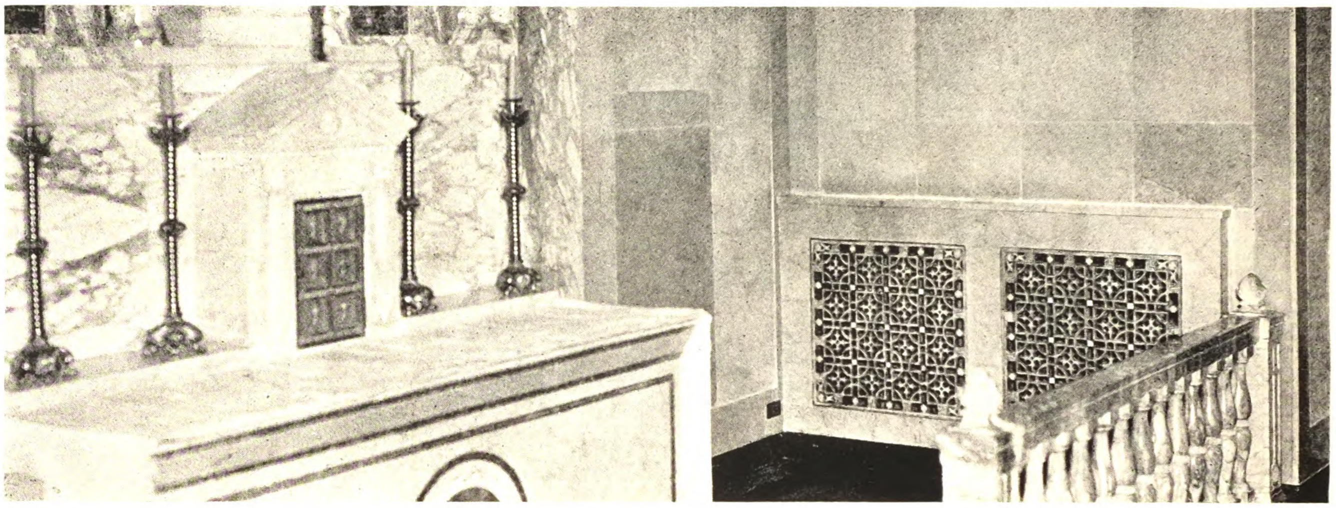
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Interior, Chapel of Trinity College, Washington, D.C. Ferrocraft Grilles are from Architects' detail. Maginnis & Walsh, Boston, Architects.

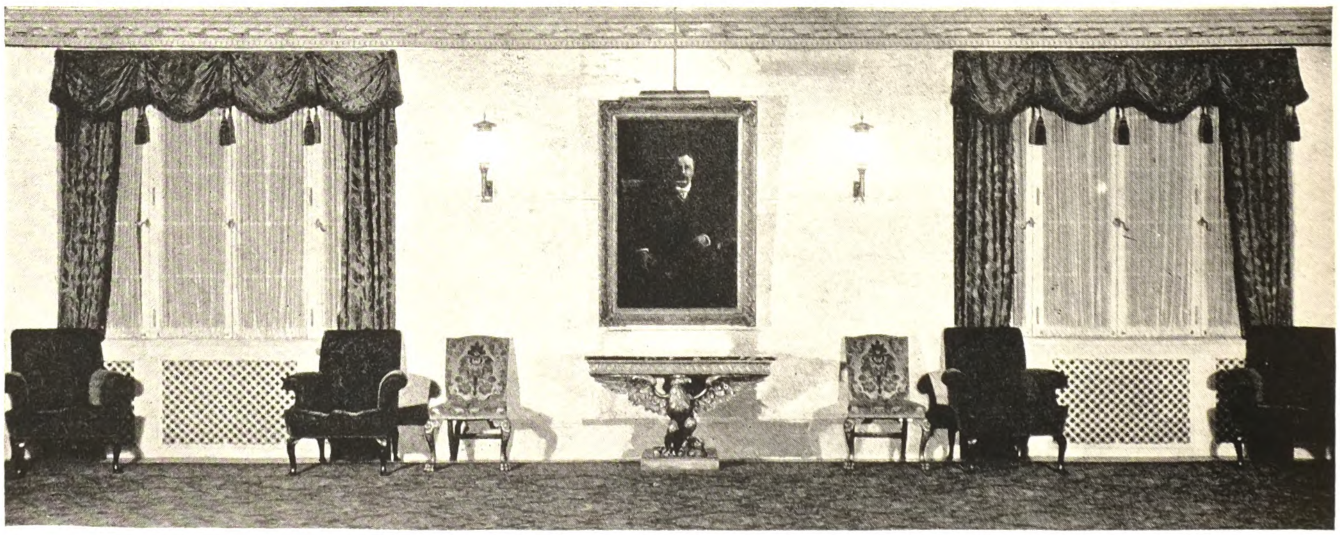
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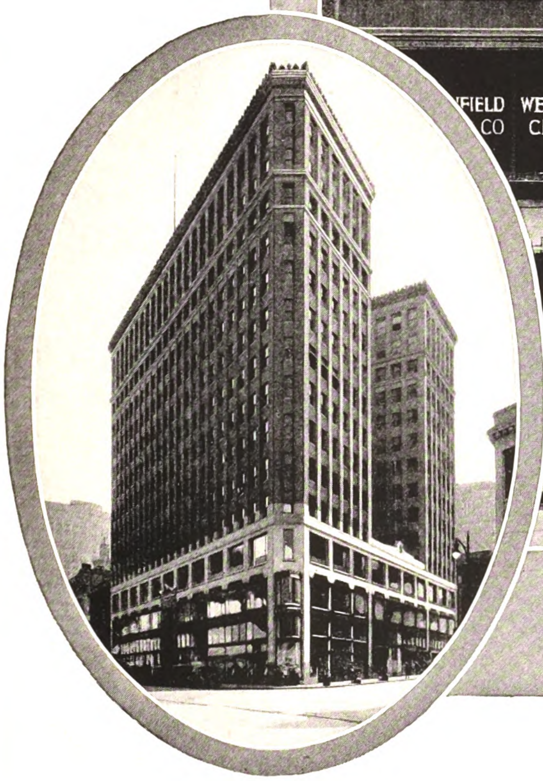
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Detail, Lobby, Roosevelt Hotel, New York. Ferrocraft Grille in special design No. 33. George B. Post & Sons, New York, Architects





Lafayette Building, Detroit, Michigan
C. Howard Crane, Architect

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CRITTALL CASEMENT WINDOW COMPANY, *Manufacturers*
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DETAIL, PRIVATE OFFICE, FIFTH AVENUE, NEW YORK

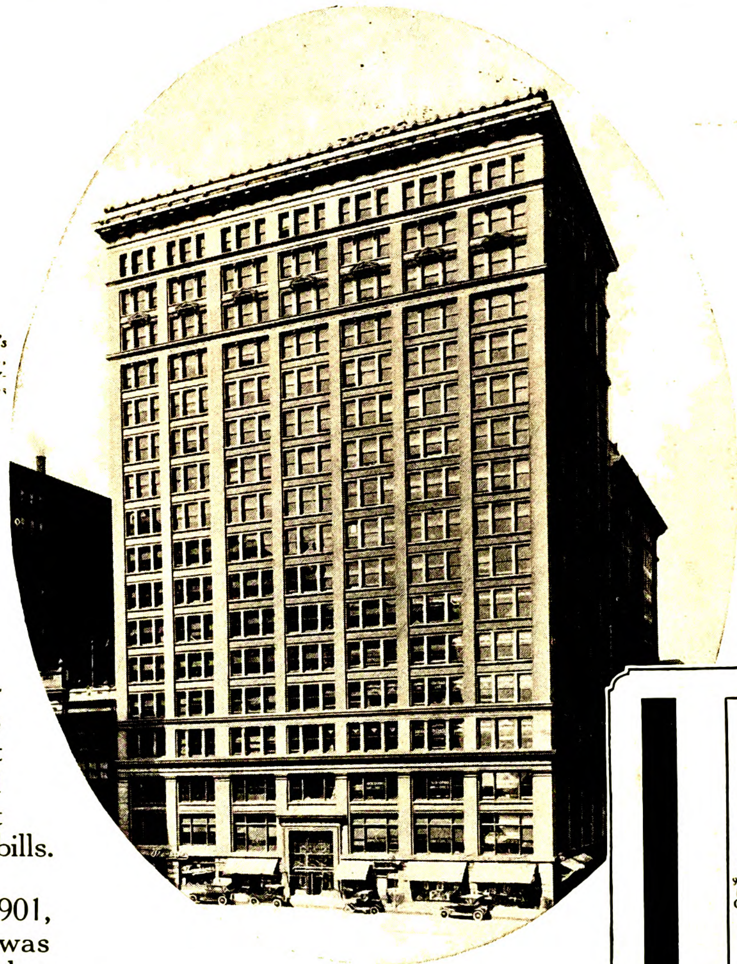
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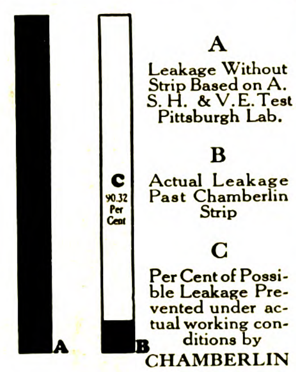
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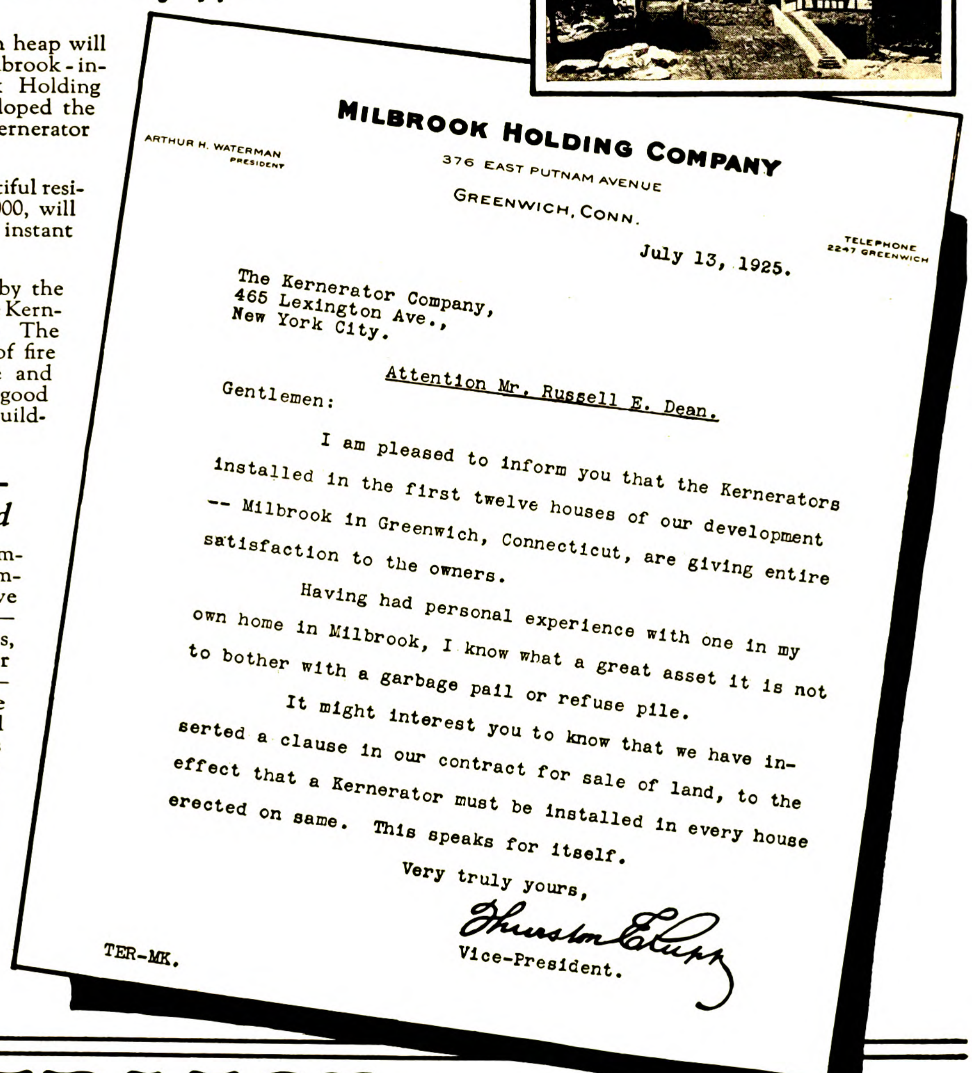
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For additional data, consult Sweet's (1924) pages 2536-37, or communicate with—

KERNER INCINERATOR CO.
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ARTHUR H. WATERMAN
PRESIDENT

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July 13, 1925.

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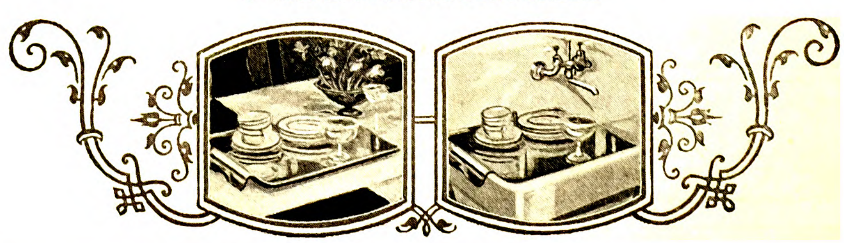
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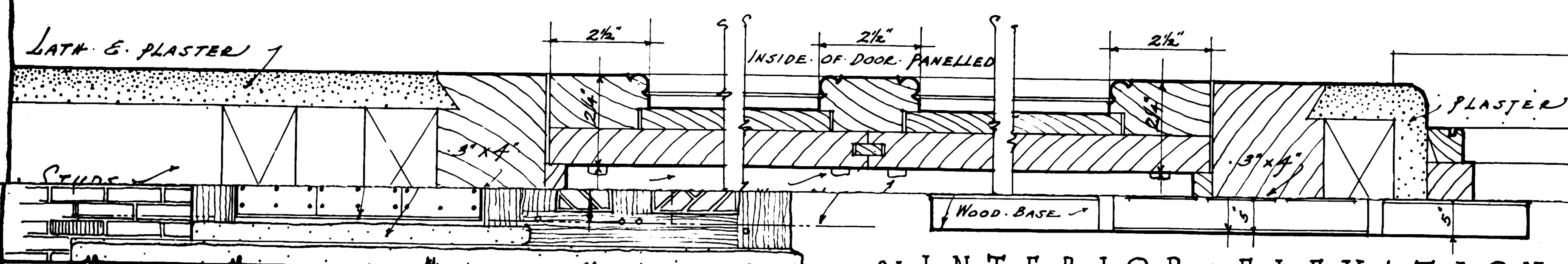
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FRANK J. FORSTER ARCHITECT

December 1925

Walter McQuade

THE ARCHITECT

Volume V DECEMBER, 1925 Number 3

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, $8.50 per annum; Canada, $9.00 per annum: any foreign address, $9.50 per annum.

FORBES PUBLISHING CO., INC.
THE ARCHITECTS' BUILDING, 101 Park Avenue, New York
PEOPLES GAS BUILDING, 122 So. Michigan Avenue, Chicago

A. Holland Forbes, *Editor*

A Sermon from the Sanctum

OUR TEXT this morning is found in the wisdom of an adage: "You never can tell 'til you try." It is our thought, as we take our place in the editorial pulpit and face our attentive stenographers, clerks, and secretaries, that this text may well be applied to certain phases of architectural practice.

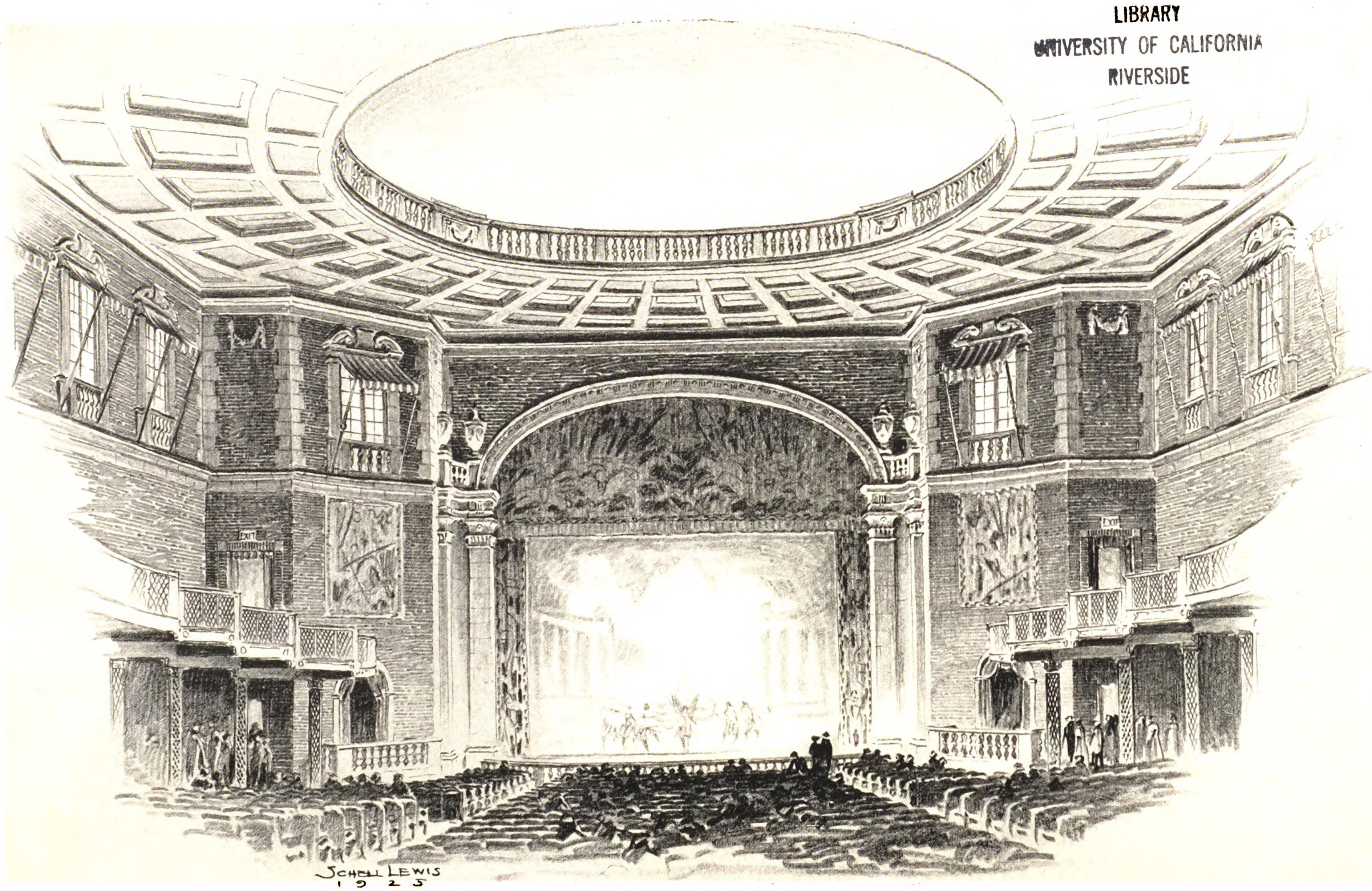
You never can tell 'til you try. Let us ponder these words. Architecture is not commonly thought of as an experimental art. It progresses slowly, timidly. Changes in the vocabulary of design are gradual, and this is probably well. But there are soaring spirits among our designers who struggle to (and occasionally succeed) escape from the stereotyped and usual. They convince their clients of the reasonableness of attempting something different. Raymond Hood's American Radiator Building is an instance of this. But it is more. It is a potent influence in the *liberation of architectural thought*, and if we were Arthur Brisbane we would print that sentence in capitals!

But combinations of architects and clients such as this are rare. A surer and less hazardous opportunity for architectural experiment is found in expositions. We all know what the Chicago Fair did for this country. In the Court of Honor the beauty and dignity of the classic orders burst upon our people with a meaning which they had never understood before. The whole trend of American architecture was changed. Successive shows in other parts of the country added their influences. In San Francisco the importance of planting and the beauty of indirect lighting were two elements which still exert their influence in hundreds of instances. San Diego was a powerful agent in preparing the soil for the hundreds of beautiful Mission and Spanish structures that are being built to-day.

Exposition buildings are, for the most part, constructed of impermanent materials at a relatively low cost. The promoters and designers feel free to "cut loose." They are willing to experiment. In the national pavilions and private concessions this is particularly true. Many of these lesser buildings are intended to amuse. So that in every exposition that appreciates its possibilities there is, and should be, a riot of unusual design and much experimental, topsy-turvy, wild architecture, architecture on a toot, if we may dare to introduce such an idea into a sermon. This unbridled architecture seems reprehensible to many, but it is certain that out of it, in the past, have emerged many excellencies of invention and gaiety which are incorporated in some of our newer theaters and places of amusement.

To-day, France, in a period of reconstruction, having weathered the almost deadly depletion of the war, with the clouds of foreign debt still shrouding the Bourse and the franc clinging obstinately to the sub-cellar, with all her trials and tribulations this Country of Culture still finds within herself the means and energy to stage an important International Exposition of Decorative Arts! The fact itself is nothing short of amazing. The coöperation of the Continent has been generous and inspiring. We of America who owe so much to France for her thousand and one influences in the fields of art, architecture, textiles, furniture, and other phases of craftsmanship must confess to a sense of shame in the knowledge that we alone, the richest of nations, are unrepresented! Not a building, not a display, no representation of any sort except a handful of sight-seeing delegates, accepting the hospitality of the "show" and giving nothing in return. But we did not set out to scold. Let us stick to our text, the experimental in architecture.

In its invitation to other countries the Exposition Board stressed its wish that all representations, from the tiniest bit of jewelry to the tallest tower, should be modern. This was not to be a retrospective or historical display, a manifestation which they have already had and will doubtless repeat in



Schell Lewis, *Del.* Davis, McGrath & Kiessling, New York, *Architects*

Study, Auditorium, Playhouse, Mamaroneck, N. Y. (See Study of Exterior, THE ARCHITECT, April, 1925)

future years, for France is keenly alive to the beauty of "monuments historiques" and the splendor of her past. But, here and now, was to be an outburst of modernism, a carrying out of all sorts of weird ideas in art and architecture, ideas which had their beginnings in the first art exhibition of "the Wild Men" and have had their echoes in our own "Independents" who cause the worthy critic Cortissoz to foam through his classic teeth, or should we say dentils?

Well, apparently, they have succeeded, though some of our American visitors do not call the results successful. The show is an assemblage of wild, irresponsible buildings. Freak lighting and strange forms and details run riot. And the color! It is a chromatic outburst. There are cubist buildings, as mixed and meaningless as some of the portraits representing the artist's mother by a head-on collision between three triangles and a geometrical equation, an accident in Euclid! There are pavilions like card houses, the walls leaning drunkenly against each other. There are buildings with all the staircases on the outside walls. For those who cannot cross the Atlantic to view this extraordinary manifestation it may be interesting to know that "L'Illustration" has published a special number devoted to the exposition, with many pictures in full color.

Nationally, we are conservative. Violent criticism has reached us from friends who have stood, bewildered and incensed, amid the chaos. "It is mad," they say; "it is the insanity of architecture, outrageous and preposterous."

We are not so sure. Much of our modern art is a return to a primitive standard, an attempt to break away from what has become traditional and stereotyped. In it may well be the beginning of something new. Even the most outraged observers admit, with some reluctance, "Here and there, of course, you find something of great beauty." It is this beauty, if it exists, which will endure. But it will never be found without courageous experiment. And is there any more fitting laboratory for architectural experiment than an exposition? "You never can tell 'til you try."

"The Master Builder's Symphony"

A REVIEW OF A MUSICAL OPUS OF GREAT INTEREST TO ARCHITECTS

By GEORGE S. CHAPPELL

I HAVE just returned from the first performance, in any language, of McGinnis's great orchestral suite, "The Master Builder's Symphony." Several days have elapsed since this event, which took place in the Yale Bowl before an audience of 72,000 breathless auditors and some 5000 others whose possession of breaths made them only the more enthusiastic. Only now can I, in calm coolness, venture to record my impressions of this colossal event. What it all means, the final lesson which it carries, is that Architecture and the Building Trades have at last entered the domain of Music. How shall I describe it? How shall I best pass on to my readers the moving experience through which I have just passed? Perhaps I should first say a few words about the composer, Francis X. McGinnis.

He is, I am proud to say, an American, of Irish extraction, born in New York City (October 4, 1896). As a lad he showed a musical bent, and in his early years charmed the neighbors with his skill on the harmonica. His surroundings, however, were most humble. His father was a bricklayer. This, mark you, was before the spectacular rise in bricklayers' wages, and the paternal McGinnis saw no way of giving his son the musical education he so richly deserved and so earnestly craved. Instead he put him to work as a hod-carrier's assistant, so that we may say he literally began life at the foot of the ladder. But in 1912 an extraordinary thing happened. Francis came home one night, his face shining! He had won the National Championship at harmonica playing, and had received, from the hands of Mayor Gaynor, the zinc medal with which went a six-months' course in musical instruction in the International Correspondence School of Music, the pupil to select his own instrument.

This achievement, and the fact that the boy chose to take up the trombone, crystallized his father's decision that his son ought to be sent away. From then on his progress, though obscure, was rapid. We may pass over his many changes from one instrument to another, pausing only to say that he mastered them all. He was, for instance, for two months first violin on the Staten Island ferry-boat *St. George*. Later we hear of him playing the balalaika as a member of the Caviar Quartette at the



Schell Lewis, *Del.*

Charles A. Platt, New York, *Architect*

Study for a House

"Back-Steppes of Russia Café" in Eighth Street. But nothing satisfied his fiery temperament. As soon as he had mastered one instrument he threw it aside for the next. But the important thing to keep in mind is this, that during his entire apprenticeship he was haunted by memories of his boyhood, the hardships of the hod, the clatter and bang of building.

All this has come to the surface in this great creation of his, "The Master Builder's Symphony." Having introduced Mr. McGinnis, it is surely fitting that I should allow him to say a few words for himself by quoting from his foreword which appeared as a program note at the recent performance.

"For many years I have been obsessed by the idea of expressing Architecture and Building in terms of Music. Many years ago Benedict Arnold noted the close relationship of the two arts when he said, 'Architecture is frozen music.'* My thought has been to thaw this music out, to melt it back to sound again, and at the same time to preserve its structural quality. But I was confronted by a tremendous difficulty. Great as has been the development of orchestral instruments to supply the needs of such modern composers as Stravinsky and Blotch —perhaps the greatest of them all . . . for it was Blotch who first hit upon the idea of dropping a flatiron in a box of broken glass in order to produce certain tonal effects, . . . I still found the modern orchestra entirely inadequate for my needs. Then came the great inspiration! Why not use the *things themselves?* Instead of endeavoring by means of discords on the brass instruments to express the disputes of rival unions, why not add to my orchestra a number of trained delegates, contributing a vocal element to the ensemble? Instead of trying to re-create the whine of a cement-hoist with a muted clarinet, why not use the cement-hoist itself?

"It sounds simple, but the idea presented innumerable difficulties. It has only been effected by enlisting the sympathies of such lovers of music as Walter Damrosch, Otto Kahn, McKim, Mead & White, the Lehigh Portland Cement Co., and many others to whom I gratefully acknowledge my indebtedness. As for the result, my 'Symphony' must speak for itself. It attempts to describe a working day during the construction of a large building. It begins at dawn and ends with the last hoot of the whistle at four-thirty P.M. It is scored for an orchestra of three hundred instruments, a choir of two hundred voices and sixty-three appliances, which, from their nature, cannot appear on the stage, but remain in the background, where they are vocally, if not visibly, in evidence. In closing let me express my heartfelt thanks to Yale University for its permission to use the Bowl and the ten-acre lot back of it for the manipulation of my 'choir invisible.' "

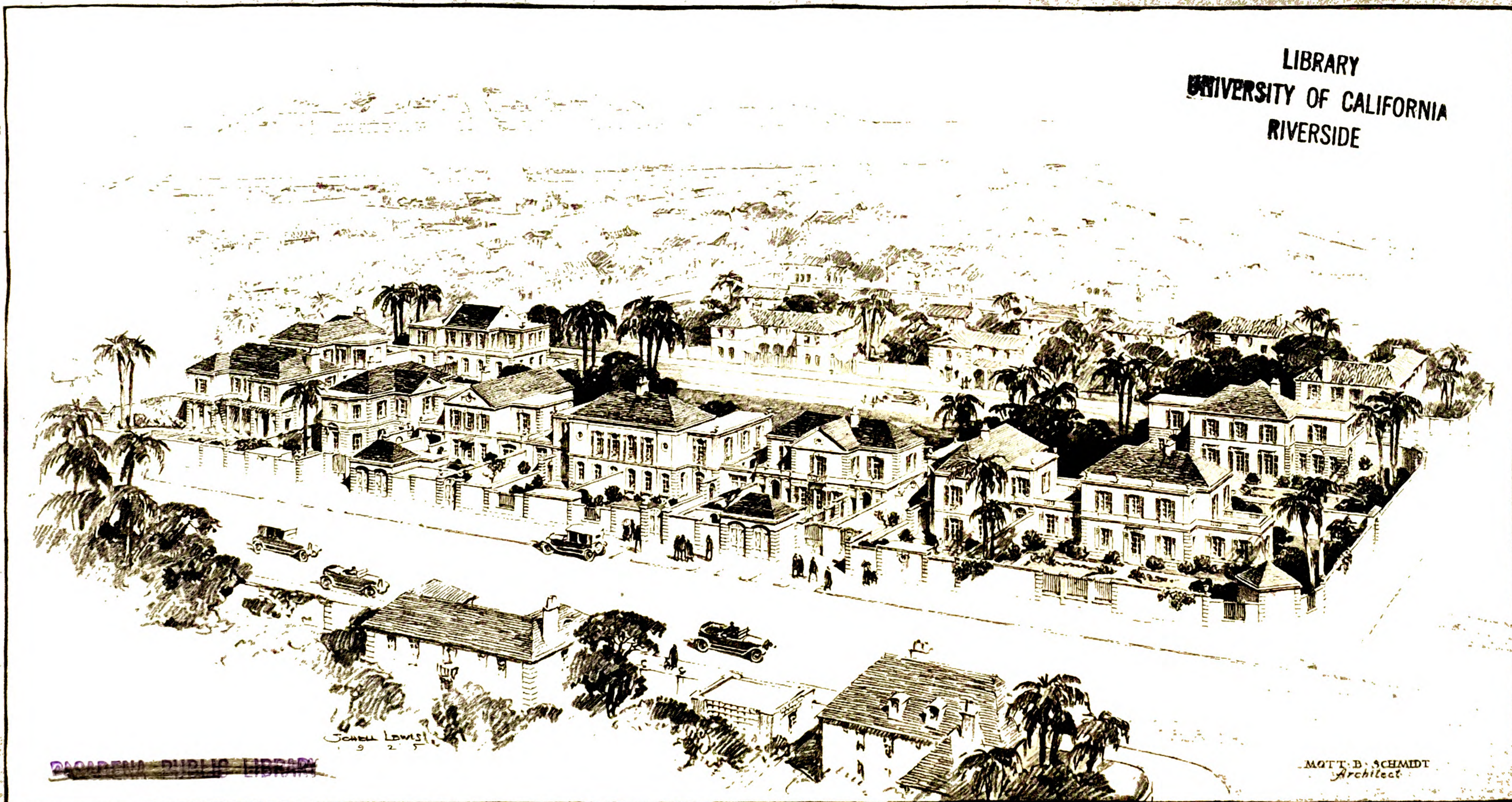
I think I have suggested enough of the *mise en scene* and of the nature of McGinnis's work to proceed with a brief description of the actual performance.

It began, as the composer has said, with a soft prelude clearly evoking dawn in a city street. A masterly blending of instruments suggests the hour by the clinking of milk-cans, the distant toot of whistles from the river, the honk of the first taxi, and, cleverly indicating that we are near a building operation, the shuffle of workingmen's feet on the pavement, splendidly executed by the New Haven Steamfitters' Union, Local No. 3. Suddenly a sharp blast from a hoisting-engine punctuates the comparative stillness. Instantly a confused theme is vigorously attacked, expressive of the simultaneous beginning of a dozen different trades, the clang of the hoist-bell, the rattle of carpenters' hammers, the hiss of escaping steam, and an occasional lurid curse, presumably from a steel-worker. Several ladies left during this part of the performance.

A very beautiful passage interrupts this theme by the introduction of a duo, sung off-stage, by a concrete mixer and a steam-shovel, strongly reminiscent of the "dragon scene" in "Siegfried." The love-grunts of the mixer and the soft purring of the shovel created an atmosphere of tenderness which must be heard to be fully appreciated. It is interesting to know that steam-shovels, like other prima-donnas, are extremely temperamental. An hour before the performance the one relied upon by Mr. McGinnis developed acute exhaust trouble, and a substitute was rushed to the field from the atelier of the Blakeslee Road Construction Co. It is gratifying to note that it performed most creditably, though absolutely without rehearsal, a slight over-stressing of some of the pianissimo phrases being doubtless due to nervousness. This movement closes with a reversion to the original theme supported by the full choir of twenty-eight allied building trades, which attains a splendor of harmony rarely reached either in music or building.

The central movement is light in character, not unlike a Beethoven scherzo, having a dance rhythm descriptive of the inspection visit of the Architect. It is mainly confined to two voices, that of the Architect being interpreted by the plaintive notes of

*The composer is in error here. It was Matthew Arnold, *not* Benedict, who wrote the line to which he refers, a mistake easily accounted for by the fact that McGinnis terminated his scholastic education with the fifth grade after completing it for the third time. —G. S. C.



Schell Lewis, *Del.* Mott B. Schmidt, New York, *Architect*

Study, Group of Houses, Miami, Fla.

an oboe, while the hoarser voice of the Superintendent is perfectly expressed by a muted cornet. These two instruments seem to be having a discussion, in which the oboe invariably gets the worst of it. The audience was highly amused by their differences and insistently demanded a repetition of them, but Mr. McGinnis, who wielded the baton, was determined that his work should proceed uninterruptedly, and, after taking twelve bows, rapped sharply for silence, and opened the great Third Movement, a bit of tragic composition that has forever raised him to a place among the great ones of music.

Here, for the first time, we begin to feel that all is not going so well with the construction of the building. There are outbursts of cacophony that make the most outrageous of the moderns sound as honied as Mendelssohn or Mozart, wild screams from the engines, bellows from the male choir, and harsh, scraping noises from the wood-winds, these latter, by the way, produced by a number of dull floor-scrapers pushed against the grain of oak planks. The number is a furious crescendo, indicating that the building is behind time in its progress. The themes of the different instruments keep getting in each other's way. As Professor Jepson, of the Yale Music School, who sat beside me, said, "It sounds like hell let loose."

But McGinnis has saved his greatest effect for the last bar. When the babel has reached a pitch to test the stoutest ear-drum and the audience is ready to cover up to avoid further punishment, a charge of dynamite is let off, off-stage, and, from a temporary structure, a twenty-inch steel I-beam falls four stories onto a pile of plumbing fixtures!

Such enthusiasm in a concert audience I have never seen. They rose as one man to greet the composer, and the cheering lasted more than twenty minutes. There were several casualties back-stage, three steel-workers and a plumber being injured in the final movement, but they were all covered by the Employers' Liability Law. A repetition of this great opus is planned for the benefit of the Bide-a-wee Home for Motherless Kittens as soon as parts of the Bowl can be restored.

Great as have been the difficulties surmounted by the composer and the generous patrons who have assisted him, they are small as compared to the glory he, and they, have won, and great must be their satisfaction in knowing that they have raised American music standards to new heights and placed in line another important candidate for admission to the Hall of Fame. As Professor Jepson said to me as we made our way to the nearest exit, "This thing could never have happened in Paris or Berlin."

"Professor," I replied, "you said something."

The Architect and the Furniture

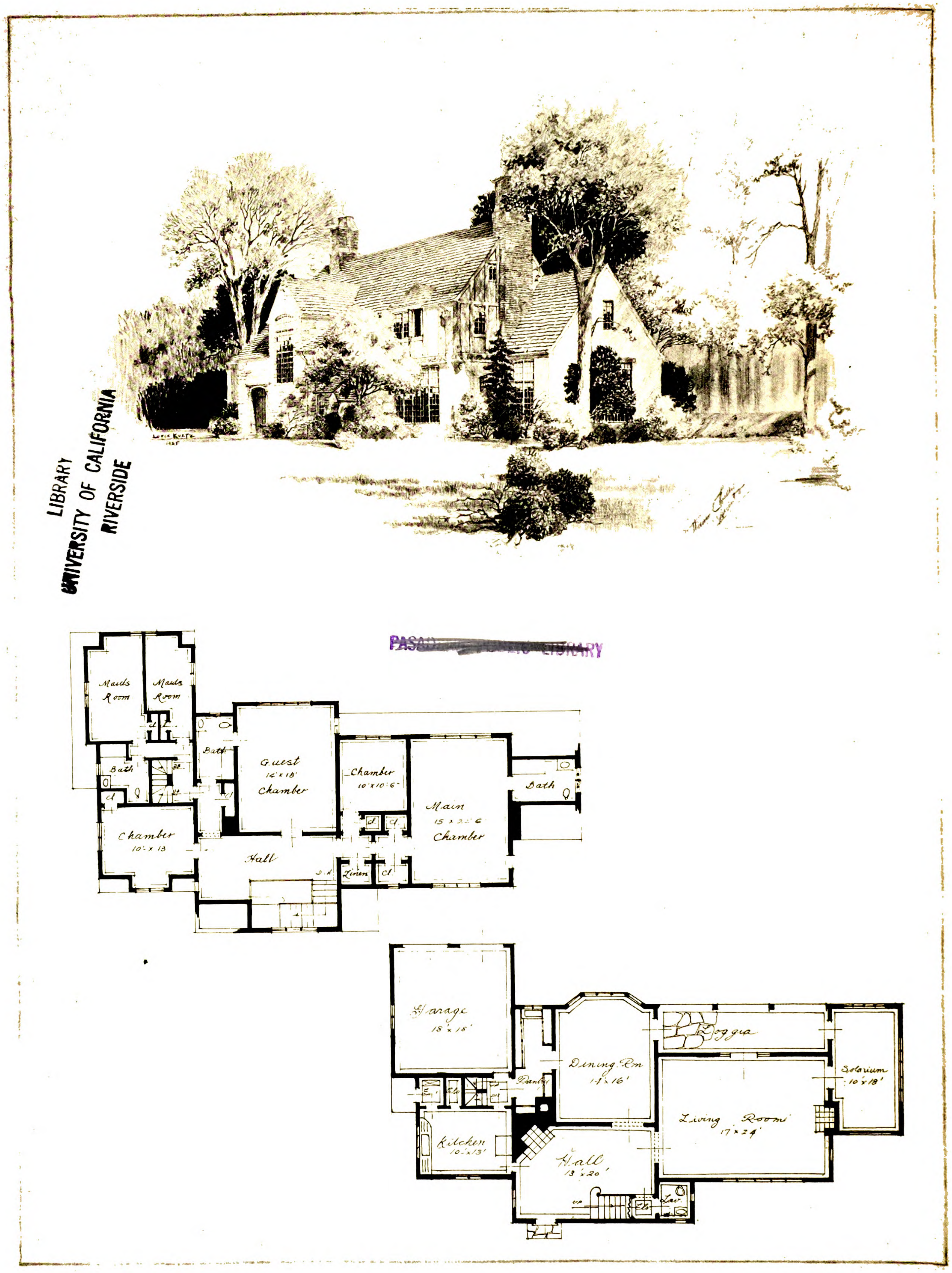
By THE EDITOR

THE SUBJECT of the architect's relation to the furnishing of the buildings he designs has been touched upon many times in various professional periodicals, yet it is a topic which retains sufficient vitality to excuse an occasional return to it. It has been recalled to our attention by a letter from a lady who flatteringly turns to us for guidance.

"Can you tell me," she writes, "what I shall do about the furniture for my new house? My architect has designed what I think is a very beautiful setting, and I have suggested to him several times that I should welcome his assistance in selecting the proper furniture which, I feel, should supplement his work. This he seems loath to do. At least, so far, he has always been 'too busy' or 'in conference,' whatever that is, when I approach him on the subject. What is the matter? Is it bad form for architects to do this sort of thing? Should I go to a decorator? I know several, as who does not? but somehow I feel as if my architect were the proper person. But I cannot make him see it."

There is more, but it is of a charmingly personal character, which it is not necessary to quote. We have thought much over this letter and venture at this time to inscribe our reflections.

Every architect, at some time in his career, must have suffered from seeing his carefully designed interiors filled with furniture which was either inappropriate, or ugly, or both. Excuses for this condition are many and various. Frequently the owner is saddled with a heritage of "vintage pieces," many of them hold-overs from the Victorian era, which has not inaptly been called the "Reign of Terror," tables, chairs, and sofas which are too good to throw away and unsalable save at a price too low to provide means for replacement. In such cases the owner feels that he must, for the time being, get along with what he has, hoping in the future to be able to weed out the horrors. Unfortunately familiarity often breeds not contempt but contentment, and the old furniture is suffered to remain indefinitely in its new surroundings.



Louis Kurtz, *Del.* W. Stanwood Phillips, New York, *Architect*

Study, House, Mr. J. S. Van Sielen, Scarsdale, N. Y.

In other instances the furniture equipment is new but is purchased without guidance or suggestion from the architect. Once more the result, if not outrageous, is usually bad. It is no reproach to clients, as a class, to say that they lack the special training necessary to select the proper furniture for their own homes.

And then there is, as our correspondent suggests, the decorator. This is true and a well informed decorator who has made a serious study of periods in general and special designs in particular is far and away better than no assistance at all. But we are again in accord with our letter-writer in feeling that the actual furniture of a house is essentially a part of the architecture rather than a detached phase of the process of home-building. This is evident when we consider that many furniture elements such as bookcases, mantels, and window-seats are an integral part of the house itself. They are included in the contract for interior woodwork and are built from special drawings made by the architect. It is obvious that the best results will be attained if the same principle is operative in the selection of tables, chairs, beds, and chests which are really the *movable architecture* of the interior.

Another explanation is that the "architectural mind," in its very nature, refuses to occupy itself with the many details and the expenditure of time necessary for the selection, room by room and piece by piece, of the hundred-and-one things which go to furnish a house. "Heaven forfend!" cried one of our friends. "I tried it once—never again. The hours I spent in shops, the samples of material I had to look at, the chairs I had to sit in! It was too much."

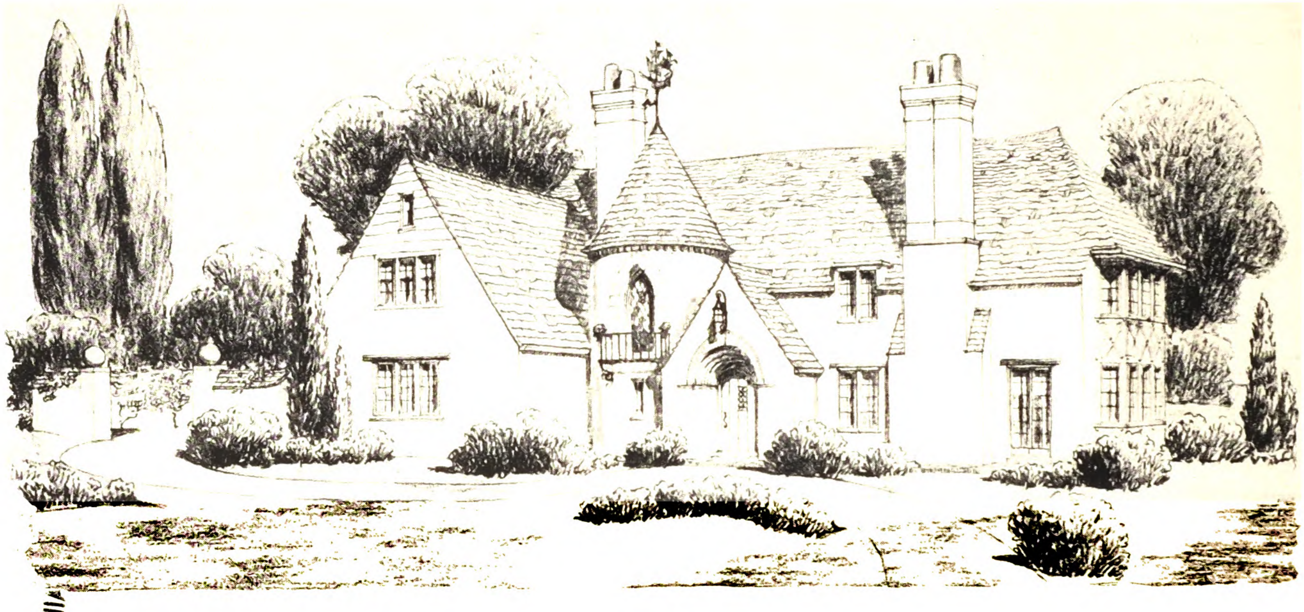
A third consultant put the matter perhaps more frankly. "We are too lazy," he said. "We ought to do more of it but we are appalled at the thought of the complications which lie before us. Actually these difficulties are largely due to lack of experience and to the fact that few of our offices are organized to handle the purchase of furniture.

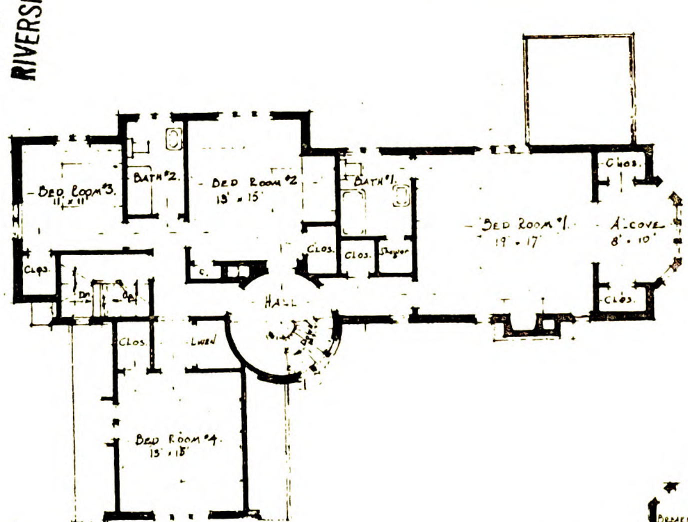
"Shortly after I began my practice," he continued, "I experienced what you describe, namely, the disappointment of having houses which I had designed, and of which I was proud, ruined by bad furniture. I hated to go near them nor did I wish my friends to see them for fear they would think the lack of taste displayed was mine. Then and there I decided that, as far as possible, I would take the furniture matter into my own hands, make it a part of my work, and give it the time and attention it deserved—for a proper commission, naturally. It has worked splendidly. I find that most clients welcome the suggestion of assistance, particularly when I point out that I can *save them money,* for the discounts I am able to get more than offset the commission they pay me. This applies to furniture manufacturers who have sample rooms where the furniture is marked at the *retail price* (which is the price the owner would pay if he were to buy direct from the manufacturer). There are, to be sure, certain exclusive makers of special individual pieces who do not grant a discount to the architect or decorator, but the discounts of the manufacturers as a whole would more than average the commission paid by the owner. My office is now organized to handle this sort of work, which, once you have systemized it, becomes interesting and instructive, and my clients really receive a needed service for almost nothing."

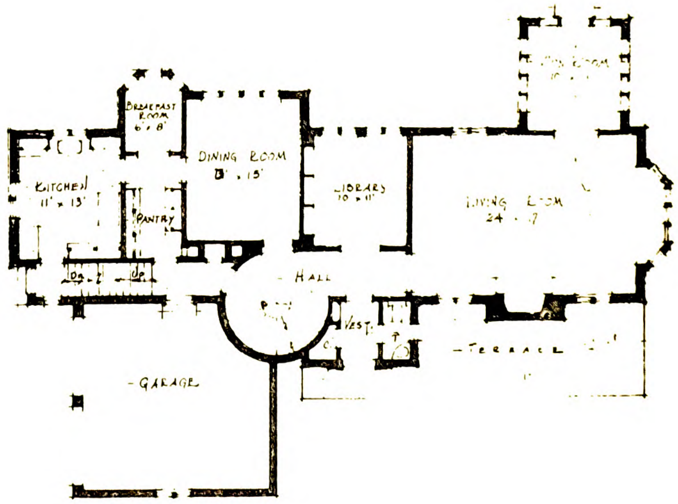
We investigated further and had the opinion corroborated by one of the leading makers of fine furniture.

"It is quite true," he testified, "that many manufacturers are glad to make any allowances within reason in order to enlist the interest and coöperation of the architect. They welcome the judgment and taste which this will bring into their business, for what will so surely raise the level of excellence in design as the setting of a high standard on the part of the architect? What, in the long run, could be better for a conscientious furniture maker than to have his products selected by 'those who know' and then to have them photographed against a background of harmonious interiors and published all over the country through the medium of the best magazines? Already the discrimination of some architects and the ready response of some of the furniture makers have resulted in the production of pieces, both originals and reproductions, which compare favorably with the work of the great cabinet-makers. The spirit of Duncan Phyfe is not dead. It lives in the minds and hands of hundreds of workers who are eager to show their ability and to prove their faith by works. They await only the summons of the architect and his coöperation."

We have dealt at some length with this much discussed topic, but we feel that the testimony of the furniture maker whom we have quoted expresses a new attitude in his trade, or, perhaps to put it more exactly, a return to an old one, namely, an aiming at high ideals of craftsmanship and beauty which must animate American business if it is to be more than a crude phase of materialism. In bringing about this much-to-be-desired result the architect can help mightily by insisting from the outset that he have a voice in the selection of the furniture. Every person involved is a gainer. It is his duty to his client, to himself, to the conscientious designer and, last but not least, to his own profession.







Dice & Ditchy, Detroit, *Architects*

Study, House, Mr. L. A. Weil, Port Huron, Mich.

Mr. Granger Says—

THAT the one projected improvement which is daily filling space in the Chicago papers is the location of the new Illinois Central Terminal Station. Way back in the early '60's, when the I. C. trains came into the city over miles of trestles and the waters of Lake Michigan lapped the west side of Michigan Avenue, the terminal station was located at Randolph Street and remained in that location until the time of the World's Fair, when the present monstrosity was erected at the foot of 12th Street, now Roosevelt Road. In those days every one expected that the greatest development of the city would be from the south, which was why that location was chosen. Even then it was remote from the business center, and now it is even farther away from everything. Next year the trains will be electrically operated, and Grant Park, that desert-like expanse stretching from Randolph Street on the north to Roosevelt Road on the south and from Michigan Avenue eastward more than half a mile into the lake, an area comparable to Central Park, New York, will become a thing of beauty—in itself. But unless something is done to conceal the acres upon acres of freight tracks north of Randolph Street, the approach to the park from the north will always be an eyesore. The utilization of "air-space" made possible by electrification and made practicable by what the New York Central has done in New York City, has stirred many of our most active and influential men and women to urging the powers that be, meaning President Markham, to build the new terminal at the I. C.'s original location. There seem to be ten legitimate reasons for this move to one against it, and it is hoped that the change may yet be made. When Eliel Saarinen, the great Finnish architect, was in this country, at the time of the *Tribune* competition, he made for his own satisfaction a scheme for the development of Grant Park, which, if adopted, would make the waterfront of Chicago unquestionably the most beautiful thing in the world. Pictures of his proposed scheme were published in the local papers as well as in the architectural magazines, and the whole project was enthusiastically endorsed by the Chicago Chapter A. I. A., but failed to catch the public imagination. My only reason for mentioning it here is because it almost hinged upon the location of a great railway terminal north of Randolph Street, leaving the south end of the park open for a great vista to his southern plaza at 22nd Street.

The Architects Club of Chicago

THE ARCHITECTS CLUB has also begun to function actively. Last month I told of the monthly exhibitions of individual architects which began in October. The atelier is going full blast and the number of men at the Thursday luncheons grows steadily larger. At the luncheon on October 15 Mr. Ferrucio Vitale, of New York, was the guest of honor and outlined his plan for a postgraduate school in landscape architecture to be located in Lake Forest. He purposes a school on the plan of those at the American Academy in Rome, where a selected group of students, two from each of the state universities of Illinois, Ohio, Michigan, and Iowa, can be given a three months' training each summer under men high up in the two professions, architecture and landscape architecture. He recommends Lake Forest because of the unusual number of beautiful houses and gardens which these students will have an opportunity to study and absorb. His plan is to establish this Academy of Architecture and Landscape Architecture on a basis of a five-year experimental period, at the end of which time, if the experiment has proven successful, arrangements can be made for a permanent establishment. Two Lake Forest men have offered to finance the project, but Mr. Vitale wisely has declined that offer because he feels that a project of this importance should have more extensive backing. The Architects Club agreed with him in this, and unanimously voted to give this plan their active support and coöperation.

Architectural "Bats"

THE DEPARTMENT OF ARCHITECTURE at the University of Illinois, which, under the guidance of Dean Provine and his group of very able assistants, has become the equal of the greatest schools in the East, has a custom which is very inspirational to its students. Each year it sends the senior class to Chicago for a three-day architectural "bat." Various offices are visited to show the boys how real architects work, and visits are made to the newest buildings of note which have been or are being erected during the current year, the architect of the building generously showing the boys over the job. On the evening of October 28 the Architects Club entertained this year's senior class at dinner, and after dinner in the atelier. There were thirty-five students with two professors at this year's junket, and one hundred and twenty sat down to dinner. I think the older architects got as much joy out of this informal meeting and talking with these young men as the boys did out of meeting them. Such contacts are as mutually valuable as pleasurable, and the idea is a good one. Do the students at Columbia, Tech, and Pennsylvania have similar opportunities? Will Mr. Murchison please answer?

The Meaning of High Wages

By The Editor

Every one who engages in or contemplates a building operation realizes that materials and labor are high. It is foolish to blink this fact or to hold out hopes for a revision downward. Building reports tell us that the prices of basic building materials are now about 70 per cent. above the 1913 level, while common laborers' wages are 179 per cent. above those of the pre-war year. Building trades unions are reported as preparing to make demands for higher wages beginning January 1, 1926. This applies particularly to eastern sections of the country. In view of these figures, current construction costs are seen to be chiefly those of labor.

This might be considered discouraging if we did not look beyond the figures, which represent only one side of the medal. A building operation, with proper care, can still be carried to completion and operated with fair profit owing to increased rentals and sources of income, which have also greatly increased during the past two decades. The increasing volume of construction undertaken every year is a convincing proof of this, resting, as it does, on the incontrovertible law of supply and demand.

But there is another side to the situation, theoretic but no less true, and one which is often overlooked by those who make the subject of building costs their special study, namely, that the increase of wages paid to labor, common and skilled, is the substitute for Bolshevism, discontent, and open rebellion, which have afflicted so many countries. By means of increased wages to craftsmen who in the past have undoubtedly been underpaid, and by a decrease in the luxuries which used to be thought so necessary to the more affluent levels of society, an equilibrium will be reached, or as near it as is possible in this human world of which we are all resident members. Not an equal but a more equable distribution of the country's wealth will be the result.

It used to be considered proper that the workingman should walk to his work while the plutocrat kept four or five automobiles idle in his garage. The workingman's Ford, standing near his job, is the symbol of the tremendous change that has taken place. Conservatives may not approve of it, but it is there and cannot be changed. It is well to consider that it is also the symbol of a process of readjustment between capital and labor, the substitute for which might well be red riot and revolution with attendant catastrophes to capital in the shape of panics, which are far more destructive than the policy of concession.

It is hardly possible that the demands of labor will be insatiable. Economic history shows that when the wage-earner is placed on a basis which enables him to have a decent home, a few of the pleasures of life and a sense of self-respect, he begins to save, and a man with a savings-bank account and a home of his own becomes automatically conservative.

PLATES FOR DECEMBER

SKETCHES AND DRAWINGS



John Wallace Gillies, *Photo*

Pleasants Pennington, New York, *Architect*

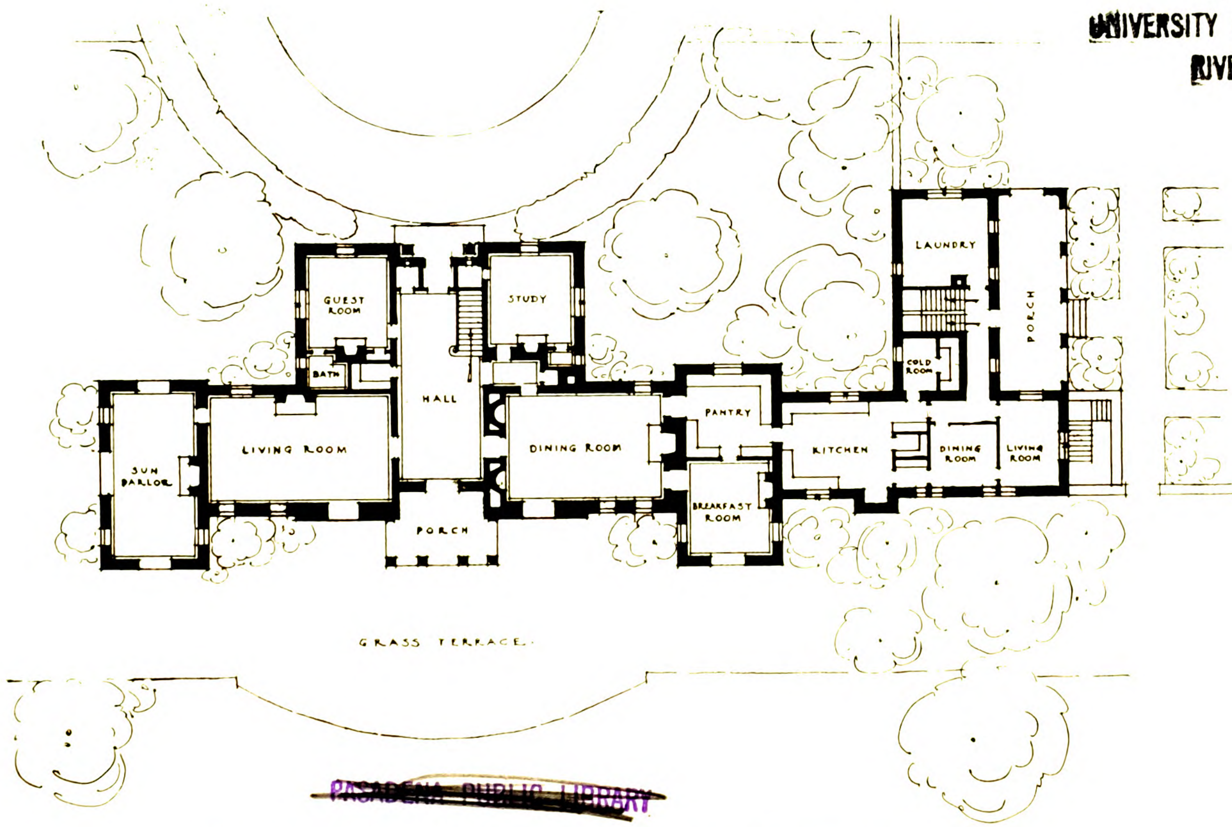
Main Entrance, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.



John Wallace Gillies, *Photo*

Pleasants Pennington, New York, *Architect*

"Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md. (Plan on back)



Plan, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.

Pleasants Pennington, New York, *Architect*



John Wallace Gillies, *Photo* Pleasants Pennington, New York, *Architect*

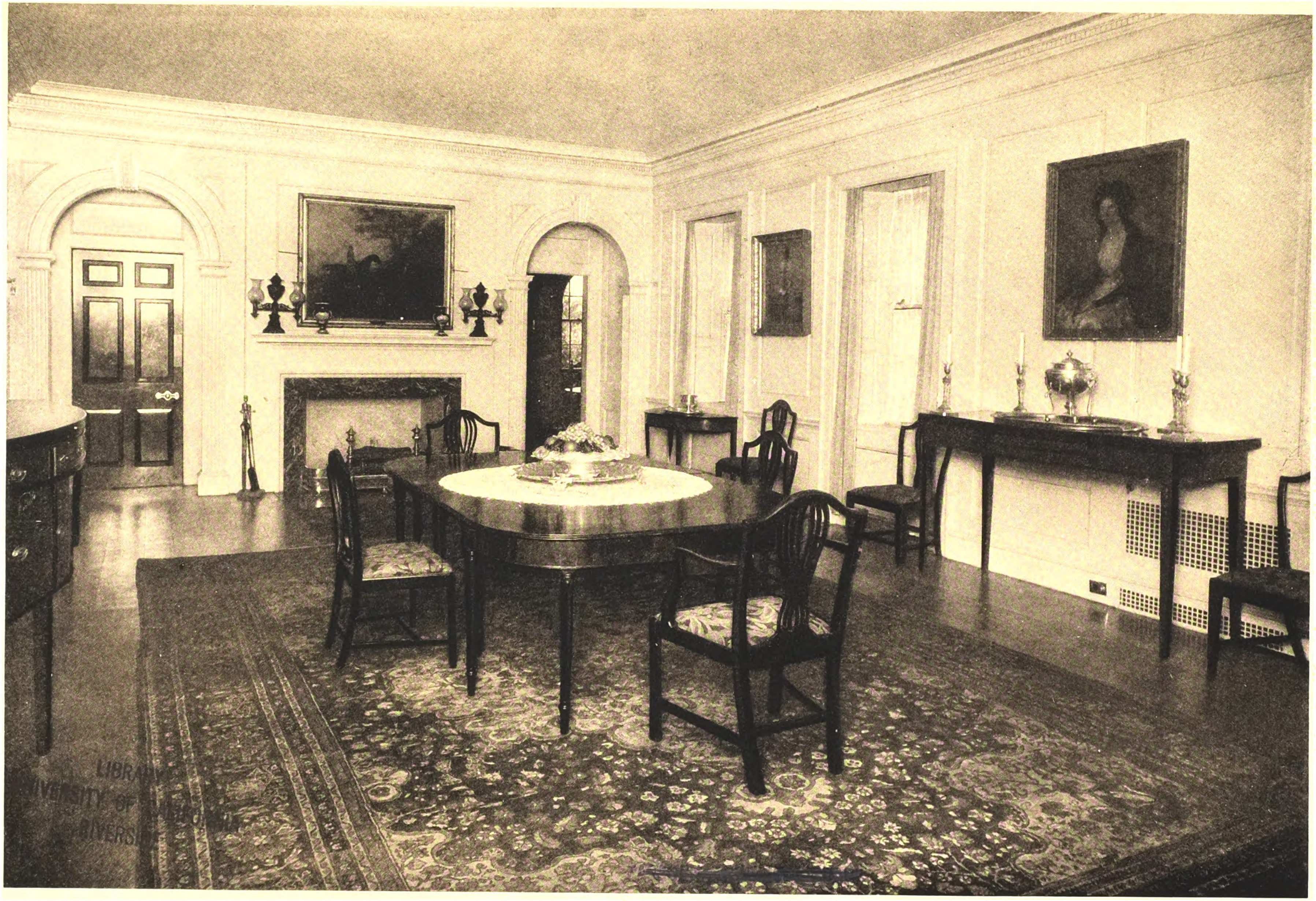
Main Hall and Staircase, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.



John Wallace Gillies, *Photo*

Pleasants Pennington, New York, *Architect*

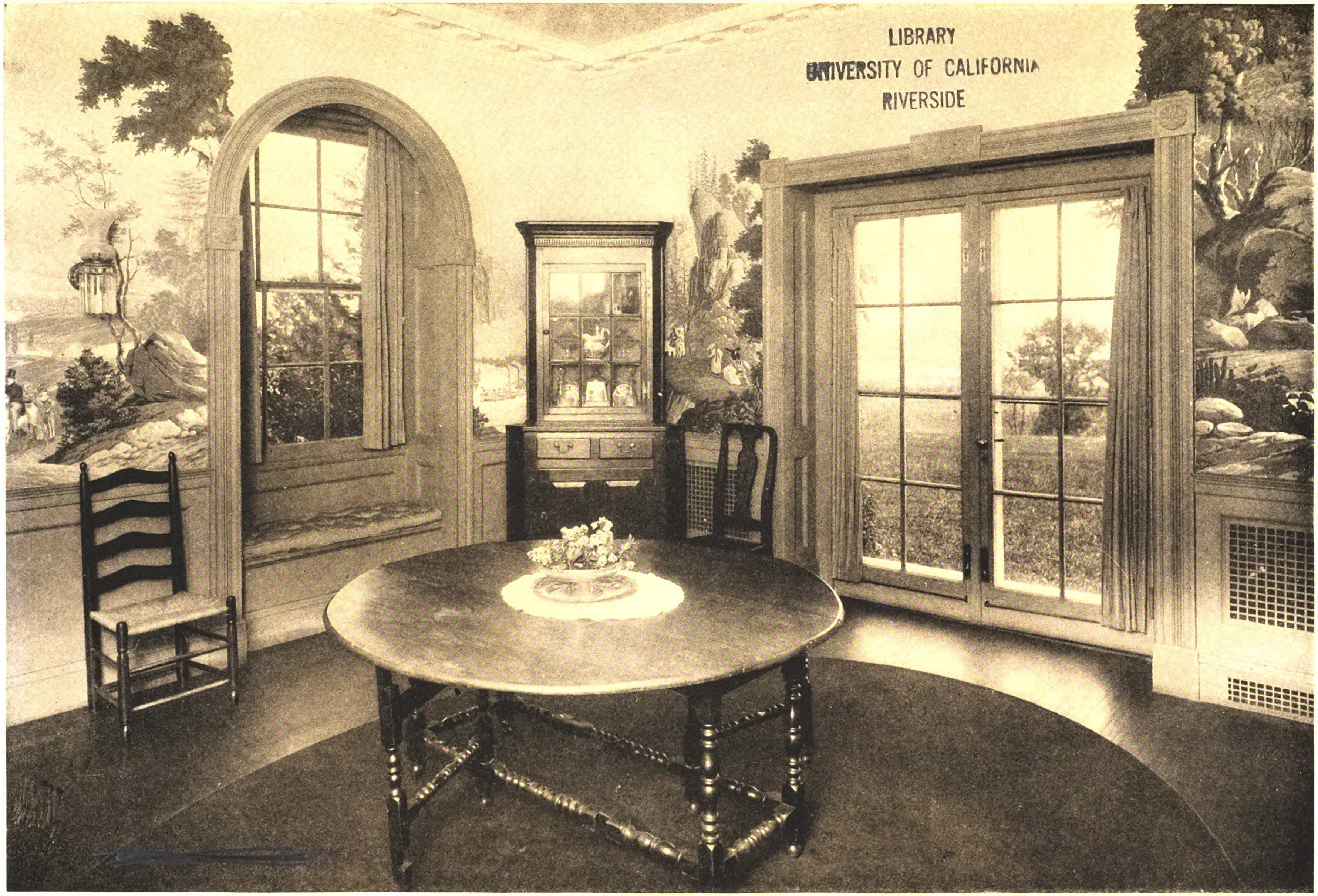
View from Living Room through Hall to Dining Room, "Long Crandon,"
Mr. W. W. Lanahan, Baltimore County, Md.



John Wallace Gillies, *Photo*

Pleasants Pennington, New York, *Architect*

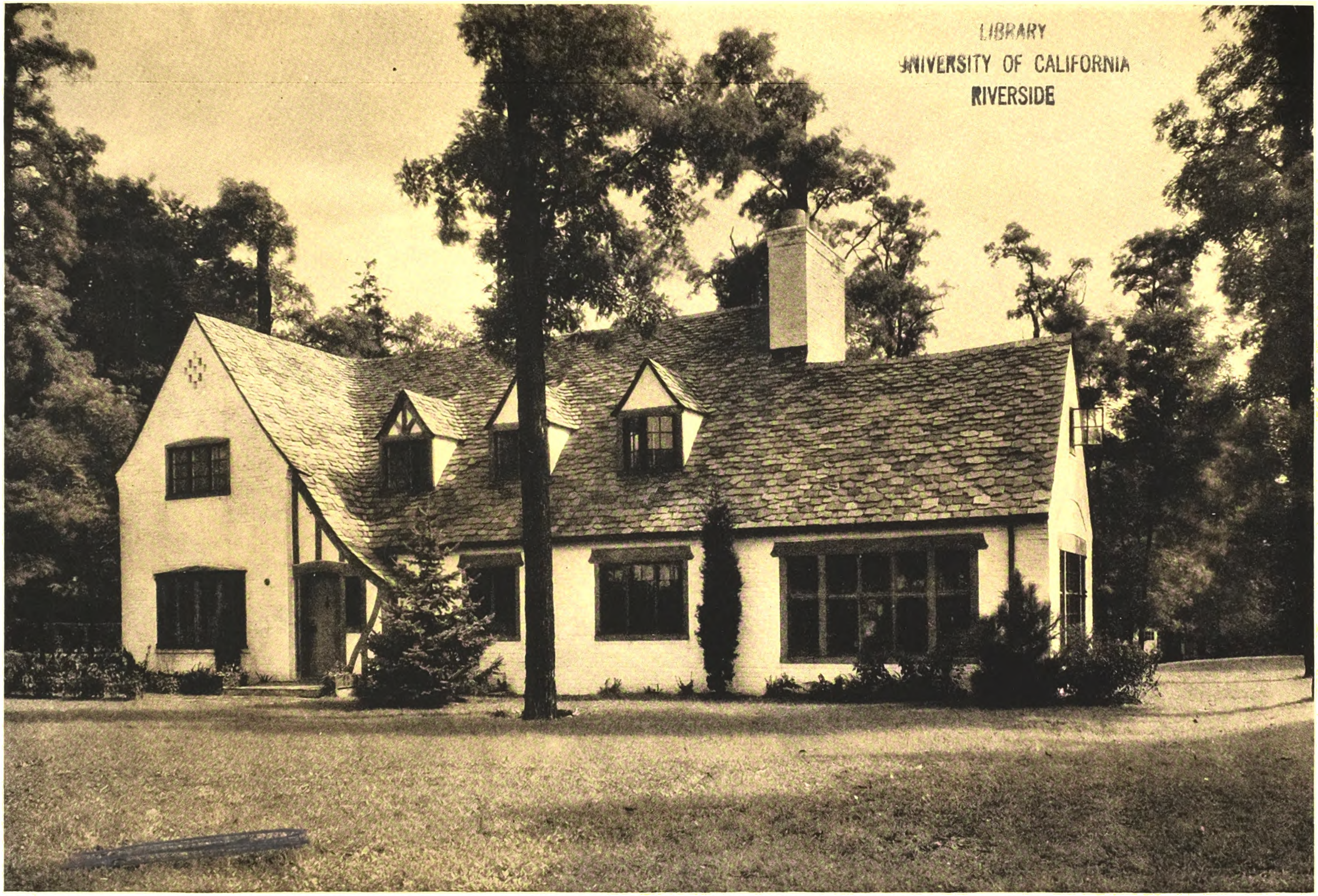
Dining Room, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.



John Wallace Gillies, *Photo*

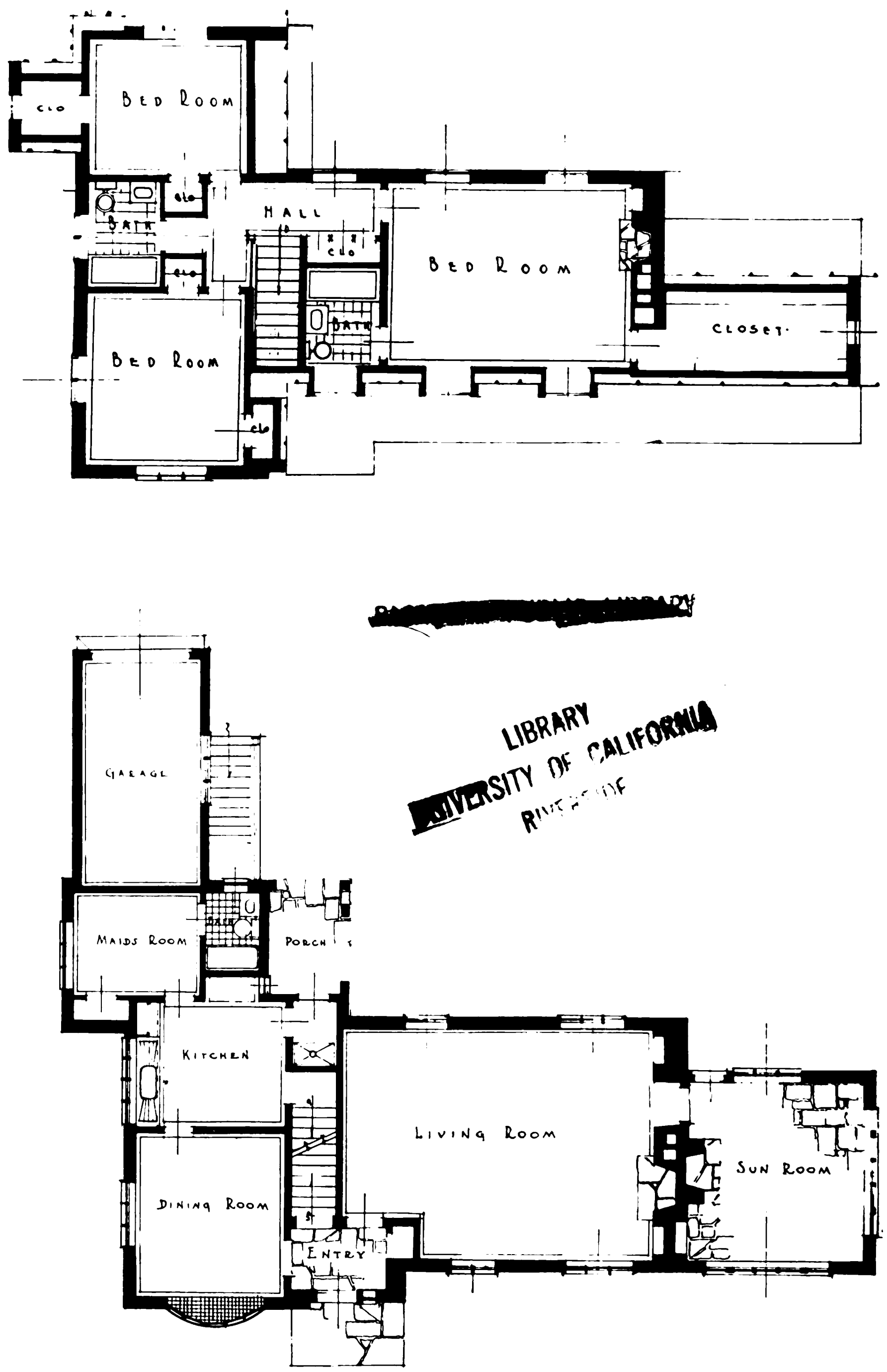
Pleasants Pennington, New York, *Architect*

Breakfast Room, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.

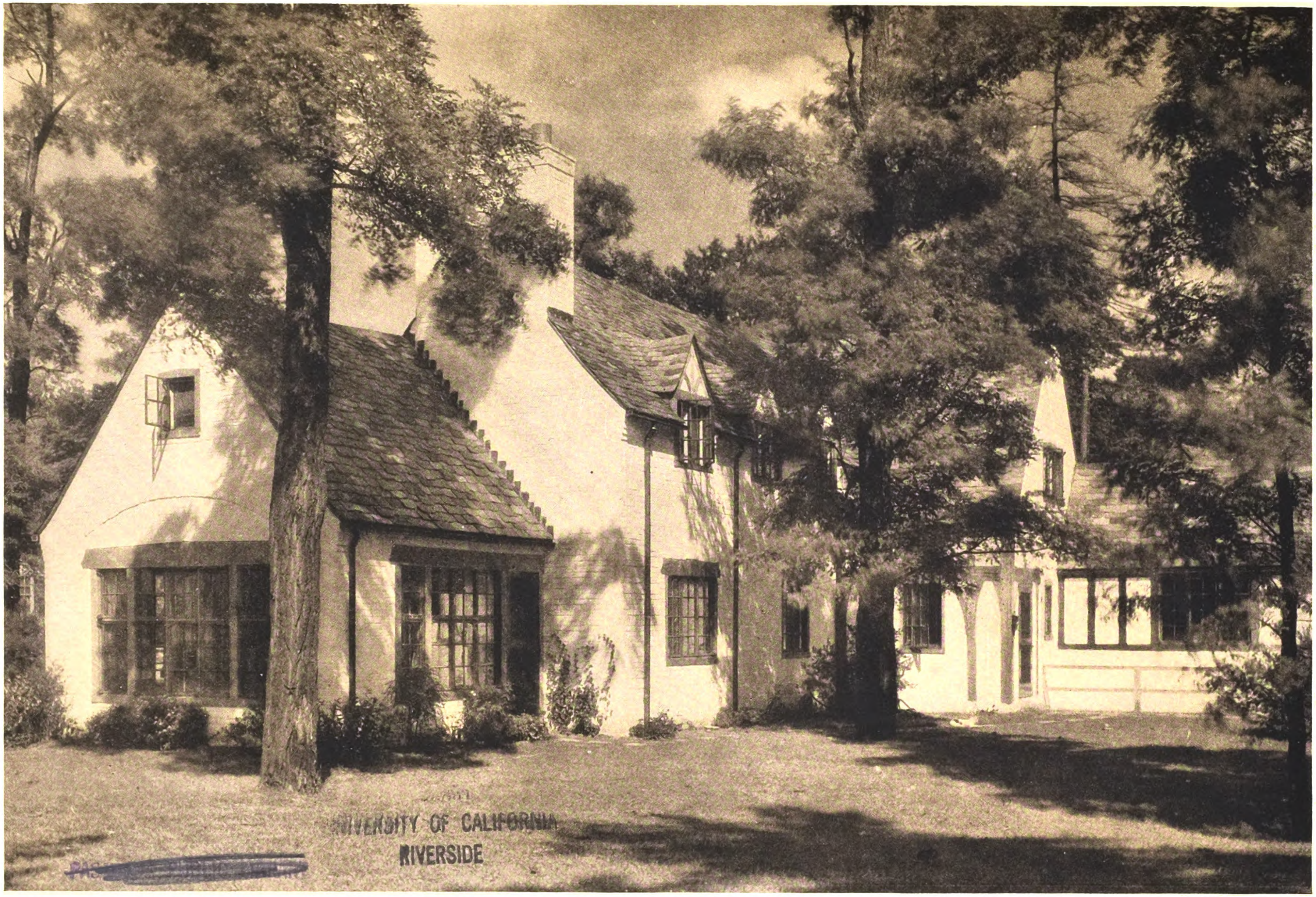


John Wallace Gillies, *Photo* Frank J. Forster, New York, *Architect*

Entrance Front, House, Mr. Wilbur Brundage, Douglaston, L. I. (Plans on back)



Plans, House, Mr. Wilbur Brundage, Douglaston, L. I.
Frank J. Forster, New York, *Architect*



John Wallace Gillies, *Photo* Frank J. Forster, New York, *Architect*

Lawn Front, House, Mr. Wilbur Brundage, Douglaston, L. I.



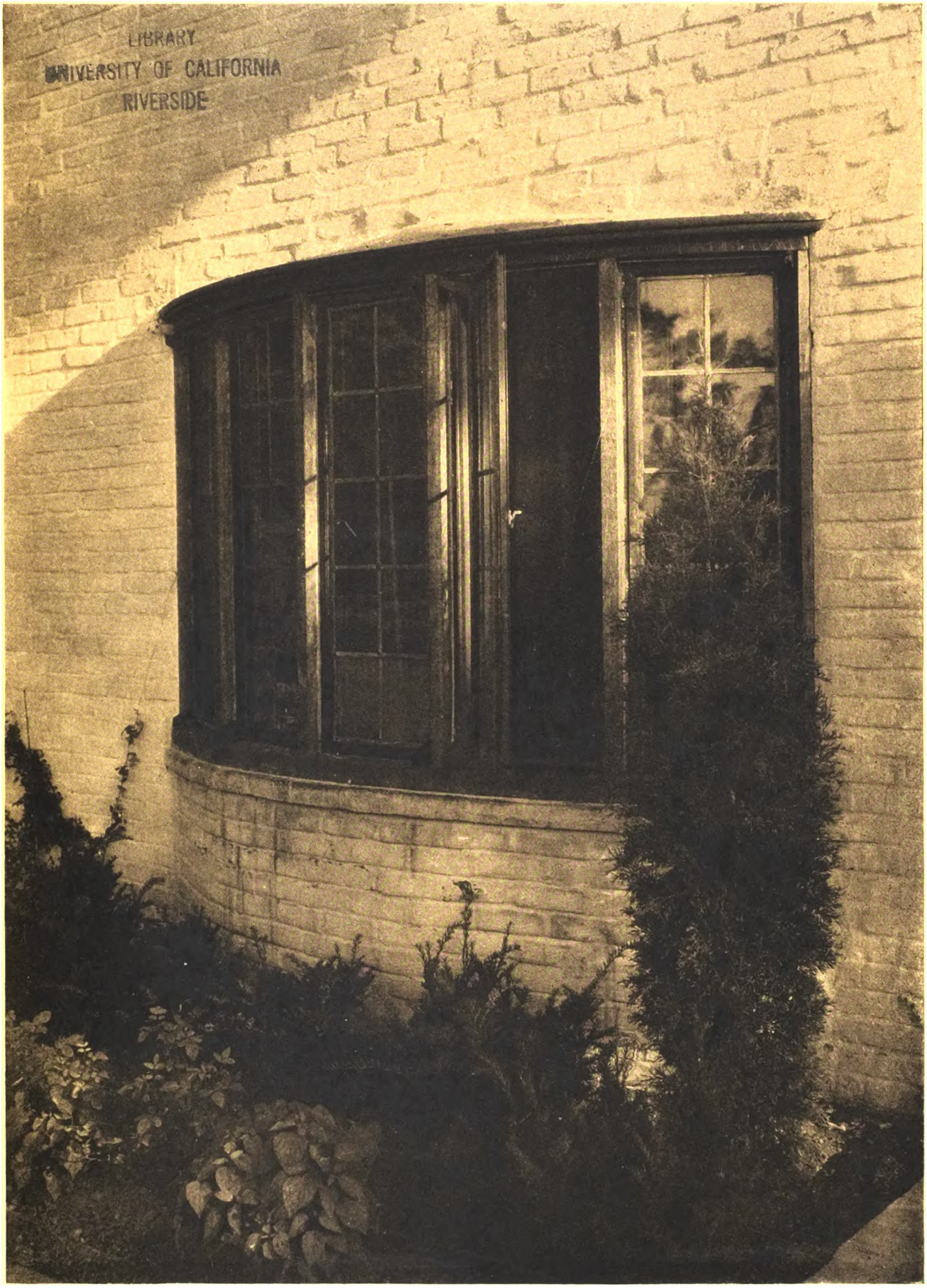
John Wallace Gillies, *Photo* Frank J. Forster, New York, *Architect*

Detail, House, Mr. Wilbur Brundage, Douglaston, L. I.



John Wallace Gillies, *Photo* Frank J. Forster, New York, *Architect*

Detail, House, Mr. Wilbur Brundage, Douglaston, L. I.



John Wallace Gillies, *Photo*

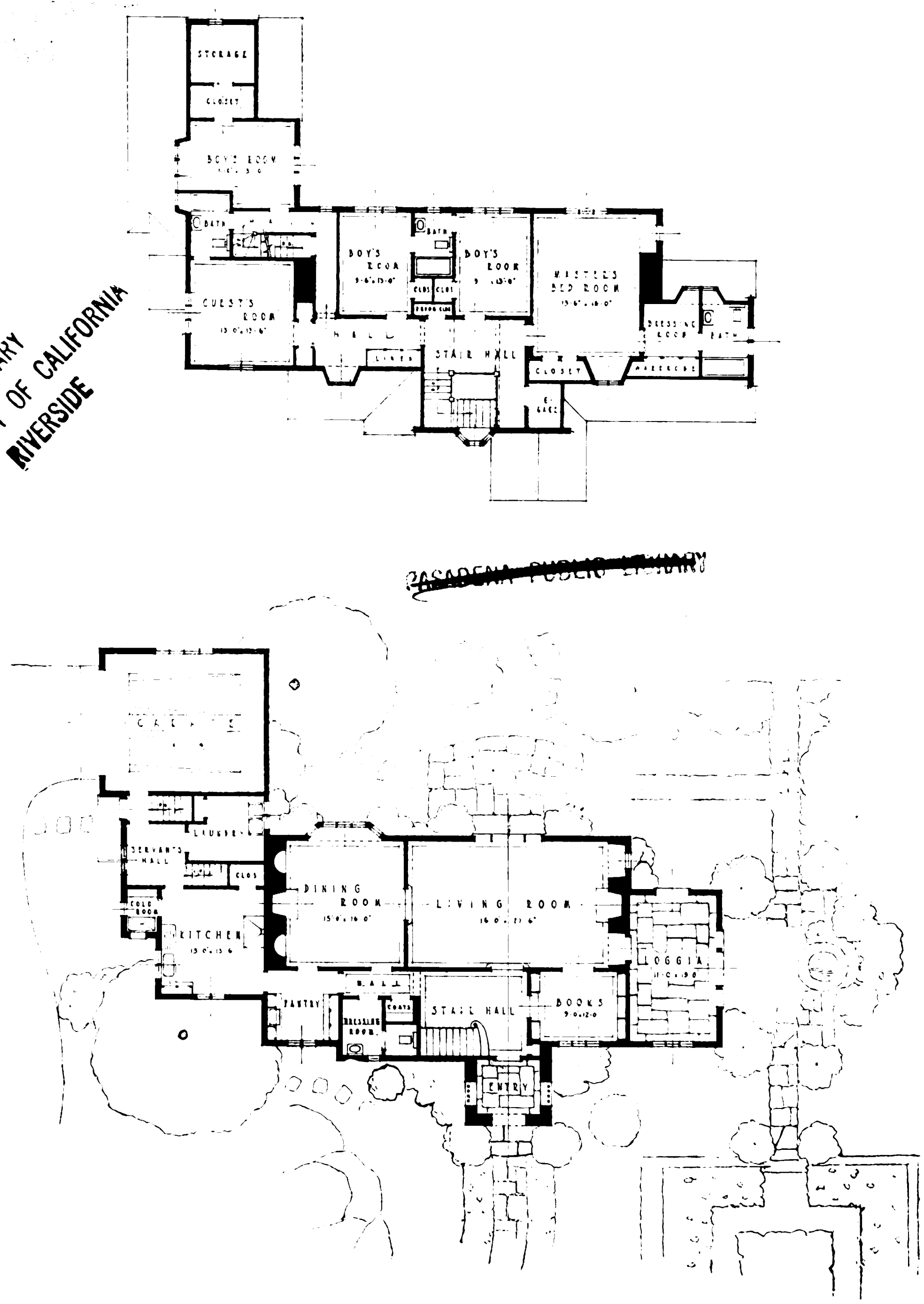
Frank J. Forster, New York, *Architect*

Detail, Bay, House, Mr. Wilbur Brundage, Douglaston, L. I.



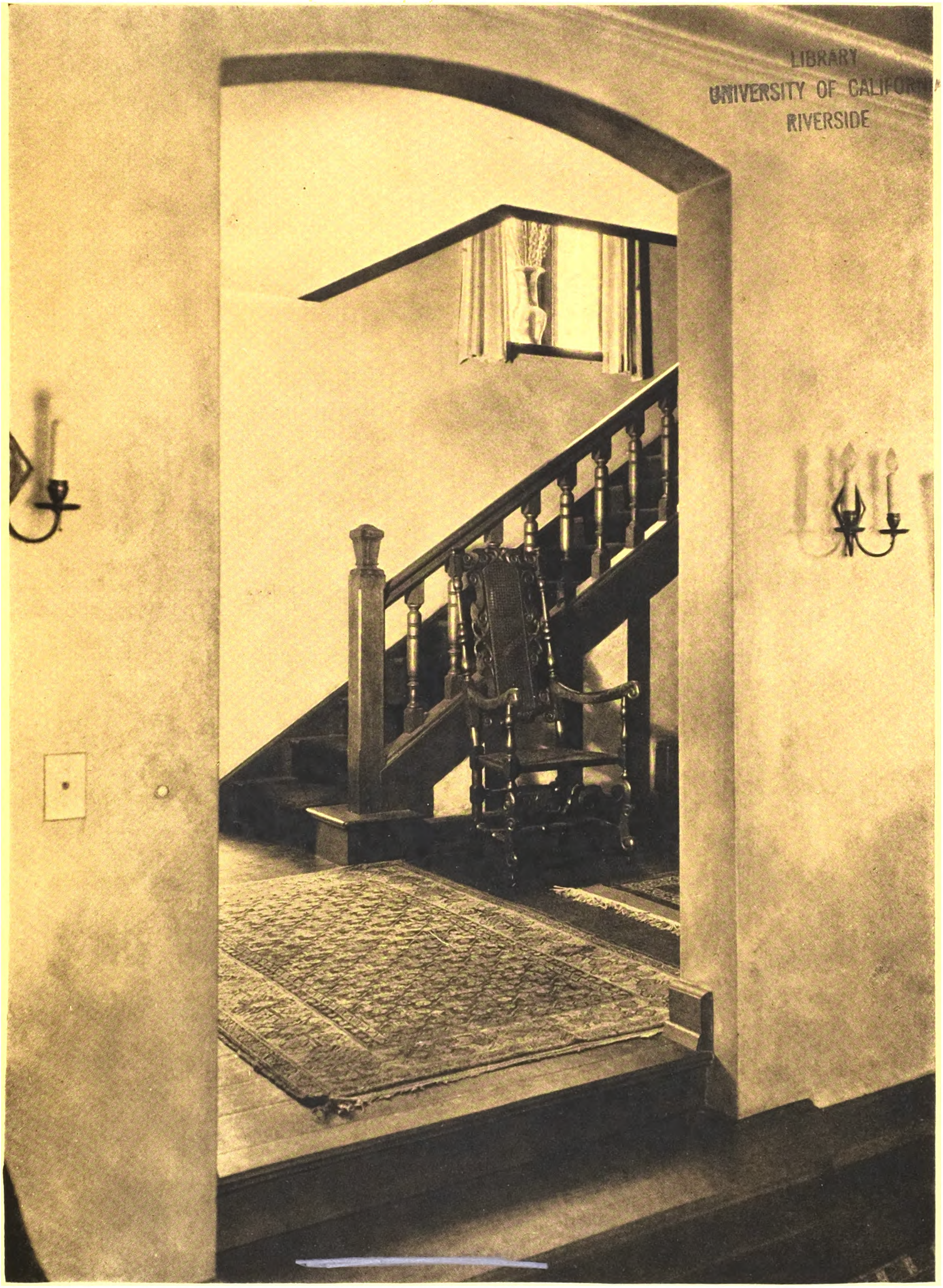
Van Anda, *Photo* Penrose V. Stout, New York, *Architect*

House, Dr. F. W. Pratt, Bronxville, N. Y. (Plans on back)



Plans, House, Dr. F. W. Pratt, Bronxville, N. Y.

Penrose V. Stout, New York, *Architect*



Van Anda, *Photo*

Penrose V. Stout, New York, *Architect*

Main Hall and Staircase, House, Dr. F. W. Pratt, Bronxville, N. Y.



Van Anda, *Photo* Penrose V. Stout, New York, *Architect*

Living Room, House, Dr. F. W. Pratt, Bronxville, N. Y.



Chicago Arch. Photo Co.

Holabird & Roche, Chicago, *Architects*

Temple Building, Chicago



Trowbridge, *Photo* Holabird & Roche, Chicago, *Architects*

Entrance, Temple Building, Chicago



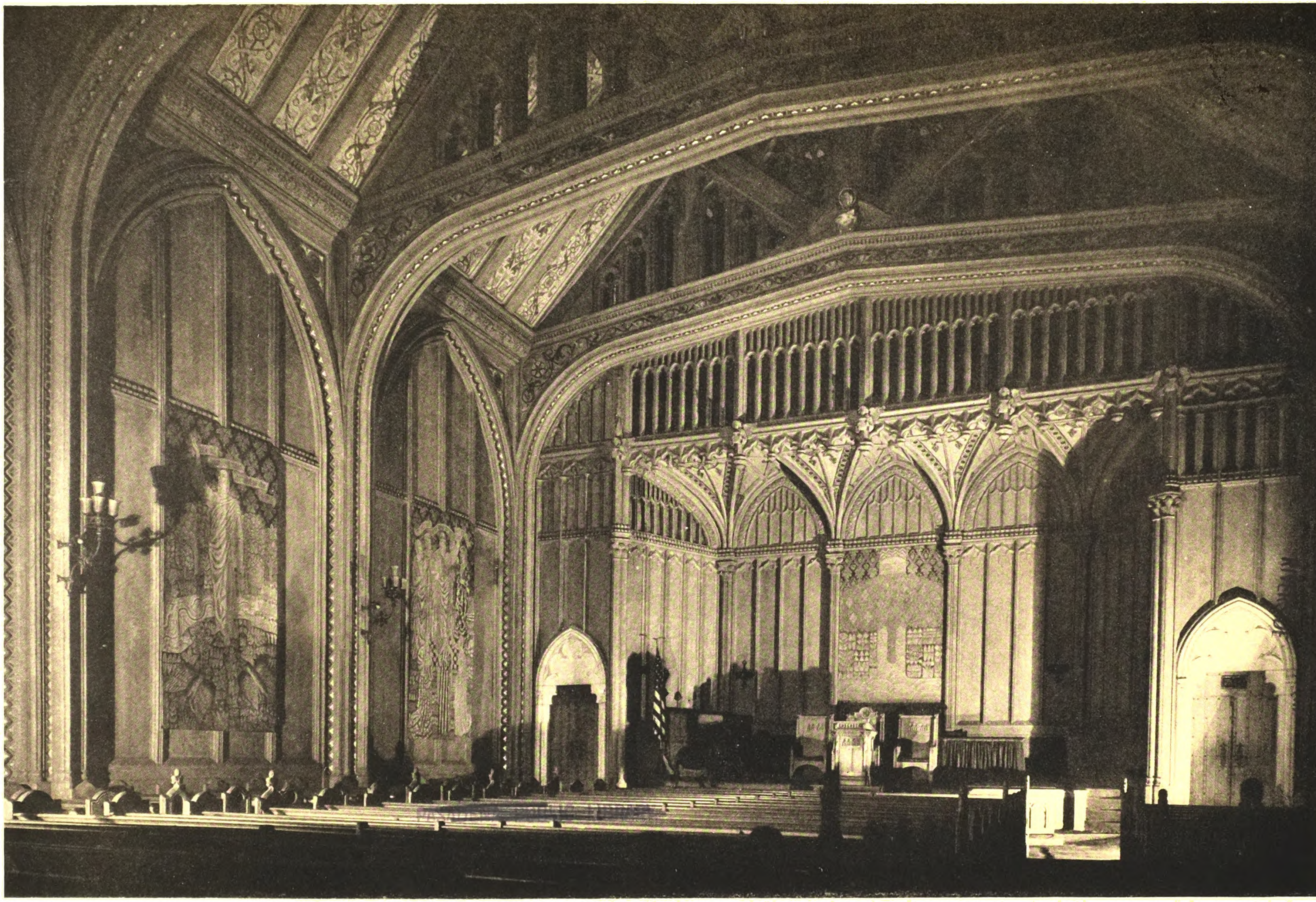
Trowbridge, *Photo* Holabird & Roche, Chicago, *Architects*

Entrance, Methodist Episcopal Church, Temple Building, Chicago



Trowbridge, *Photo* Holabird & Roche, Chicago, *Architects*

Foyer, Methodist Episcopal Church, Temple Building, Chicago

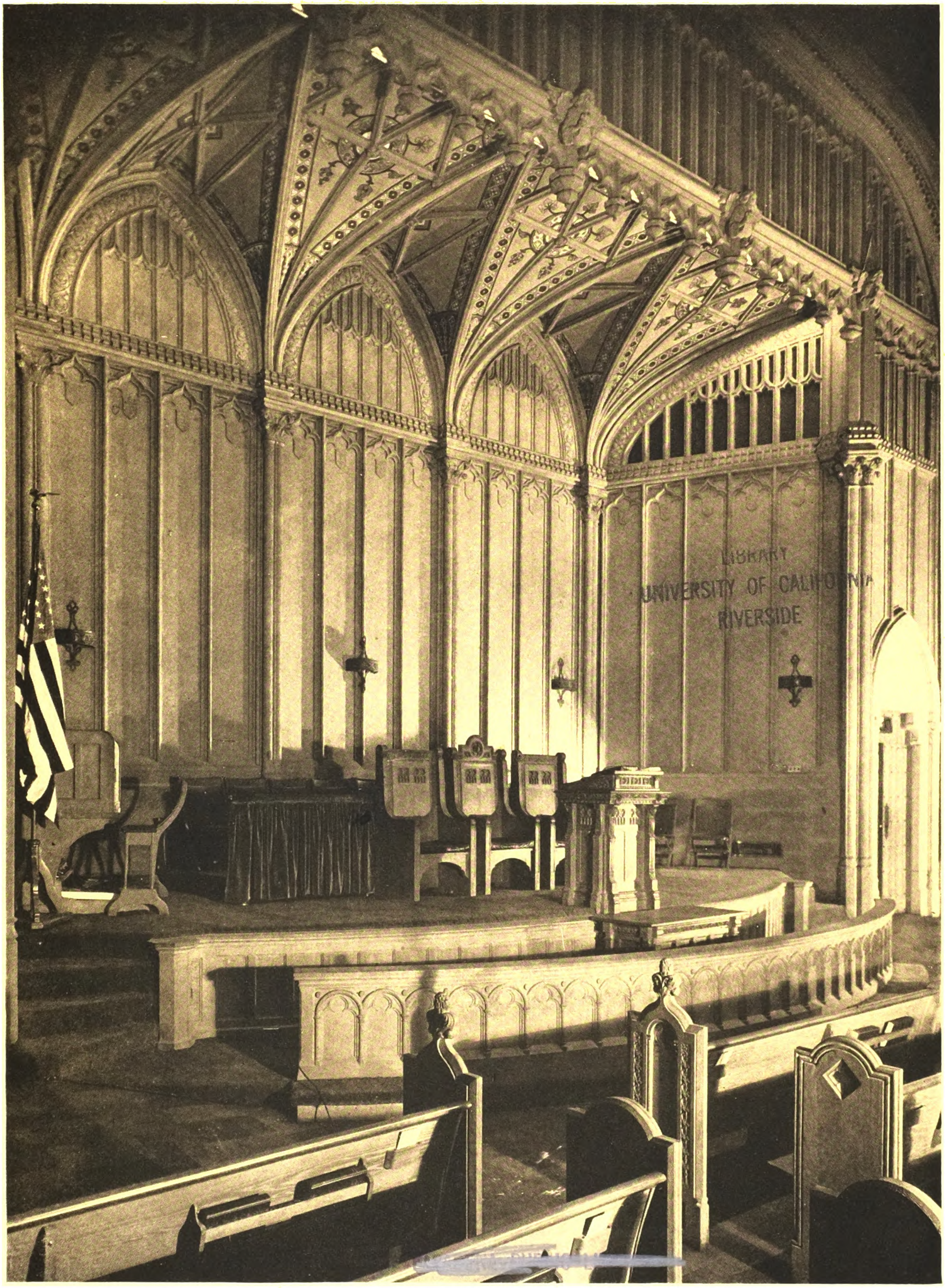


Trowbridge, *Photo*

Holabird & Roche, Chicago, *Architects*

Auditorium, Methodist Episcopal Church, Temple Building, Chicago

[illegible]



Trowbridge, *Photo* Holabird & Roche, Chicago, *Architects*

Rostrum, Methodist Episcopal Church, Temple Building, Chicago



Trowbridge, *Photo* Holabird & Roche, Chicago, *Architects*

Detail, Auditorium, Methodist Episcopal Church, Temple Building, Chicago
(Decorative Hanging Painted on Cloth)



Haight, *Photo* Robert D. Murray II, Los Angeles, *Architect*

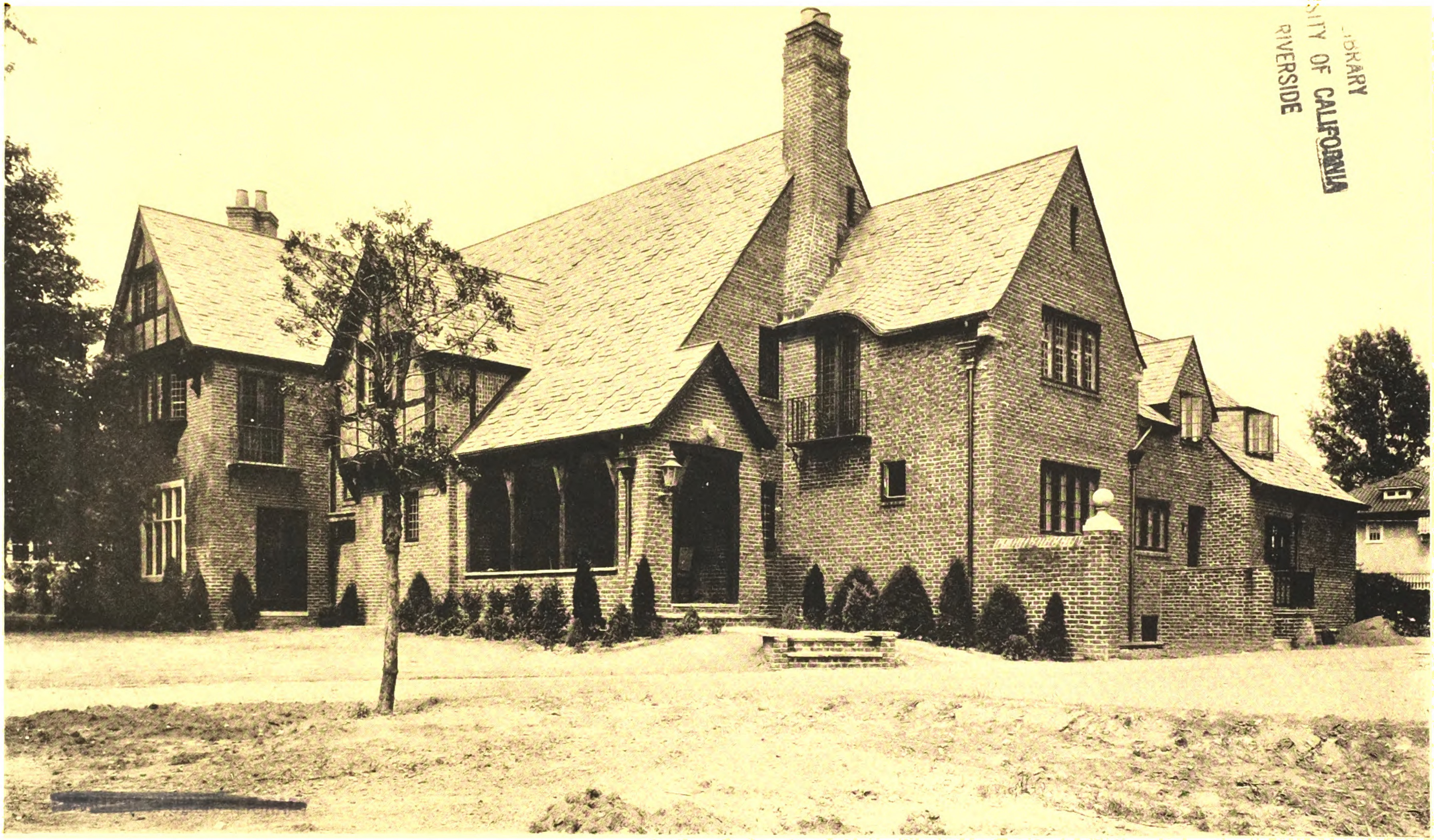
Interior, "Ivy Lodge," Mr. Robert D. Murray II, Eagle Rock, Calif.



Haight, *Photo*

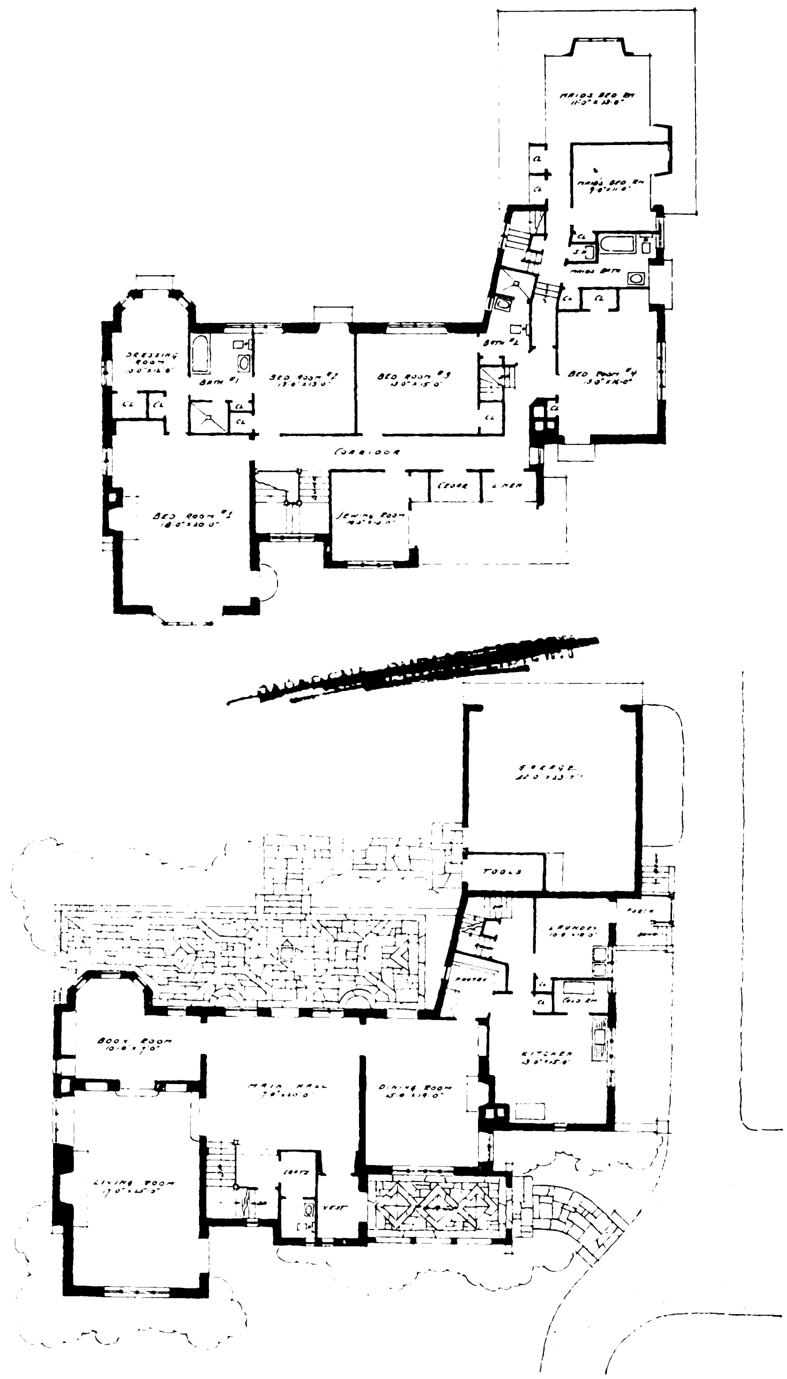
Robert D. Murray II, Los Angeles, *Architect*

Interior, "Ivy Lodge," Mr. Robert D. Murray II, Eagle Rock, Calif.



Dale Truscott, Philadelphia, *Architect*

House, Mr. J. Lynn Truscott, Merchantville, N. J. (Plans on back)



Plans, House, Mr. J. Lynn Truscott, Merchantville, N. J.

Dale Truscott, Philadelphia, *Architect*

Mr. Murchison Says—

THAT THE merry old Christmas-tide will soon be with us, along with the bronze paper-weights and the glazed terra-cotta ash receivers. Why don't some of our friends start giving away subscriptions to THE ARCHITECT as Christmas presents? Think what infinite pleasure, what priceless education, what unlimited information you would be giving your friends! And all for the insignificant sum of $8.50! It is hardly worth mentioning, but we do it. In fact, we do almost anything short of murder to keep our circulation increasing and our blood pressure normal.

A Cement Head

THE CEMENT people have lately had a lot of free advertising because a warden out near Chicago let a couple of boot-leg prisoners roam outside the walls of the jail, his attorney pleading as an excuse that the warden was suffering from "cement head." Captain Wesley Westbrook was the gentleman suffering from the 1:2:5 mix, and Senator Barbour, his attorney, was the discoverer of the Captain's ailment.

The medical men who have attended Captain Westbrook in recent months describe "cement head," said Mr. Barbour, as a condition that renders the afflicted person unable to form "correct and sane judgments." In that state Captain Westbrook disapproved the privileges accorded the beer barons, but lacked the power to assert himself.

The petition asking the court for consideration for Captain Westbrook says:

"For a long time this defendant has had what may be termed 'cement head,' causing him to have an impression that his head, so far as being able to think and discriminate and discern, is one solid block, and he is incapable of having correct judgments, and keeping his mind on matters relating to himself in a normal manner."

Hear Thy Neighbors as Thyself

THE PAPERS tell us that the Bureau of Standards in Washington is experimenting with a sound-proof wall, thinner than any now in use and absolutely soundless.

How we apartment dwellers will miss the gurgle of the waste-pipe and the gargle of the soprano on the floor above! We can't tell how many baths our neighbors are taking or how many spankings the children are getting. But it is really high time for a little sound-proofing to be put into our buildings. And what is less private than a telephone booth, so far as sound is concerned?

Some Phantom!

BEING a great admirer of the Paris Opera House from an architectural standpoint, and having heard that the building had been reproduced out in Universal City with a real steel frame and everything full sized, we took in a few nights ago "The Phantom of the Opera."

It really is remarkable, if only to show to what lengths the American movie producer will go. There it was, stage, five tiers of boxes, the foyer, and the grand staircase, and none of it looked like models because all of it was teeming with life.

The program gives a section of the entire building marked "*Coupe Longitudinale du Nouvel Opera de Paris, Echelle de o.m. .006 mil. pr. metre, Charles Garnier, Archte.*" It looks like the original drawing in the enormous work on the opera, but the movie people have taken a few liberties with it, particularly in the regions of the five subcellars.

The old boy himself, the Phantom, lives down in the lowest cellar, below the level of the Seine. In fact, he has to use a boat to get over to the other part of the cellar, which is connected to the upper portions by staircases. This makes it fairly safe for the Phantom. He has his place nicely fixed up, though, with electric lights, steam heat, and a pipe-organ.

He also has a neat little arrangement whereby he can flood the adjoining chamber with Seine water by pulling a lever. He can turn on blistering heat at will, and because he doesn't like a certain soprano he cuts the cord of the 16,000-pound central chandelier in the auditorium and musses up the audience most effectually.

We saw a well-known architect there. During the intermission he was busy trying to trace the movements of the Phantom and the heroine by means of the *coupe longitudinale* in the program, thus demonstrating that he, too, was there for architectural reasons only.

A Regular Fellow

WE ATTENDED the Brockway dinner a few nights ago. The Brockway dinner was a manifestation of the supreme regard and affectionate respect felt by our profession toward Mr. Brockway. They felt that any one who had done the architectural profession so thoroughly as Mr. Brockway had done it should receive some testimonial, some fitting memorial, some distinct token of appreciation and coöperation.

Who is Mr. Brockway? Mr. Brockway? He is the gentleman who figured quite prominently in our September issue. He was the rich, bland, perspiring patron of art who dropped in one day to give us a job and four bottles of Scotch on the side. He tried, sincerely and earnestly, to separate us from twelve dollars advance payment for two fire-extinguishers which he was selling. But we wouldn't separate. Wouldn't even stretch. Harry Lauder was a spendthrift compared to us.

But Mr. Brockway did separate a lot of architects, male and ladylike, from twelve dollars. None ever got the Scotch. Very few even saw the extinguishers. We received so many letters about Mr. Brockway that we finally felt we should send him a copy of the September issue, marked with a blue pencil. So the architects who had spent a pleasant and profitless half-hour with Mr. Brockway decided to give him a dinner. Mr. Brockway accepted, of course.

Mr. Lawrence White was the *maitre d'hotel* (French for Master of Ceremonies). He insisted on holding it at The Pirates' Den, down in Greenwich Village, where a great many hold-ups occur. The Little Jesse James Orchestra furnished the music and a full set of burglar's tools was offered as a prize to the first one who could drink up the four bottles of Scotch which Mr. Brockway had promised him.

Mr. Brockway arrived in a dress-suit, a flowing tie, an Inverness coat, and a two-quart hat. His manners were impeccable. He beamed on the guests. He exuded friendship. In a word, he was Mr. Brockway.

When his turn came to speak he told of his many experiences with the architects he had visited.

"The only way to sell architects anything," he explained, "is to talk to them face to face. And the only way to get them face to face is to send in word that you want to give them a job. When they hear that, all conferences immediately cease, the head draftsman beats it, the best chair is dusted off, and the clients' box of Coronas leaps out of the lower drawer.

"And," continued Mr. Brockway, "when I told them I had a large house to do, or a loft building to alter, or an addition of a hundred rooms to a hotel to give out, they practically ran amok. No, I didn't offer everybody the Scotch. Only the skeptical ones, like Mr. Murchison. But every one of them fell when they heard about the Mountain Dew!

"None of these architects, my friends, knew anything about fire-extinguishers, fire protection, or fire-insurance."

At this point a slight interruption was caused by the waiters having to remove the bodies of Robert D. Kohn and B. W. Morris.

"Now, boys, I've enjoyed this here party," confided Mr. Brockway, "and I don't see why you don't take a leaf out of my book. I haven't started on the bankers and brokers yet, so perhaps you gentlemen can do a little confidential business with them yourselves. They're going to be harder, though, than the architects. The architects, my friends, were easy picking."

Mr. Brockway bowed himself out. The dinner broke up. Mr. Hastings missed his fur-lined overcoat and Mr. Lindeberg had to go home without his rubbers. But it was a big night for the boys. They were busy learning.

Will It?

NATURALLY, your intelligence fifty years hence will be a great deal more acute than it is now. You will have wonderful ink eradicators to rub out ink lines on tracing cloth in a jiffy. You will use fountain drawing pens, pencils that never need sharpening, there will be no Tenement House Departments and no shop details to check. Life will be one grand, sweet song, and we won't have to write a monthly column for any old architectural paper either.

He Says He Likes the Ladies Best

OUR FRIEND Mr. Richardson Wright, the editor of "House and Garden," recently sent out a questionnaire asking architects this: "Which makes the best client, the man or the woman?" Now, what a question! The lady architects said the gentlemen clients were the best, while the gallant Knights of the T-square averred that the ladies were more to their taste. Yes, Richard, love makes the world go 'round.

As for clients, we prefer the absent kind. We like to have them give us a large order—something easy, like a loft building or a foundry or a water tower, and then go away and get the sleeping sickness or double pneumonia or hay fever or anything to keep them busy.

We hate the clients who live with us. The ones who drop in to see how the drawings are getting along. The ones who discuss in detail all the advertisements which the postman hands them every morning.

No, we prefer neither the lady nor the gentleman client. We prefer the *non compos mentis* or numb

(*Continued on page 320*)

Mr. Murchison Says——

(*Continued from page* 318)

variety, the kind that has a stroke if they have an idea.

There are lady architects. Let them have the lady clients. But they want the gentlemen, and there you are! No one is ever suited.

Keeping Tabs on the Old Boys

Have you heard of the Architectural Clearing House? We have, and some day we are going to find out all about it. They advise people who intend to build, first, to get an architect (for which God be praised); next, they tell the customer which architect to go to for his particular ailment (that ain't so good).

After the customer has got himself in a hopeless tangle with the architect, the Clearing House steps in and clarifies the atmosphere by calling in an Interior Decorator.

And then it is a matter for the Jury. If it was premeditated, then it's the chair. Otherwise, it is only twenty years for manslaughter. And it is generally worth it.

The Champlain Memorial

Orillia, Ontario, Canada

VERNON MARCH, *Artist*

"The monument, which stands thirty feet high, is the most beautiful we have ever seen. The central boulder and steps are of Benedict stone, forty-five tons in weight, and it gleams and glistens in the sun, in perfect keeping with the theme of the monument." *The New Outlook.*

Contributions to this national monument were made by the Dominion Government, the Provinces of Quebec and Ontario and by public subscription.



Guaranteed for Five Years

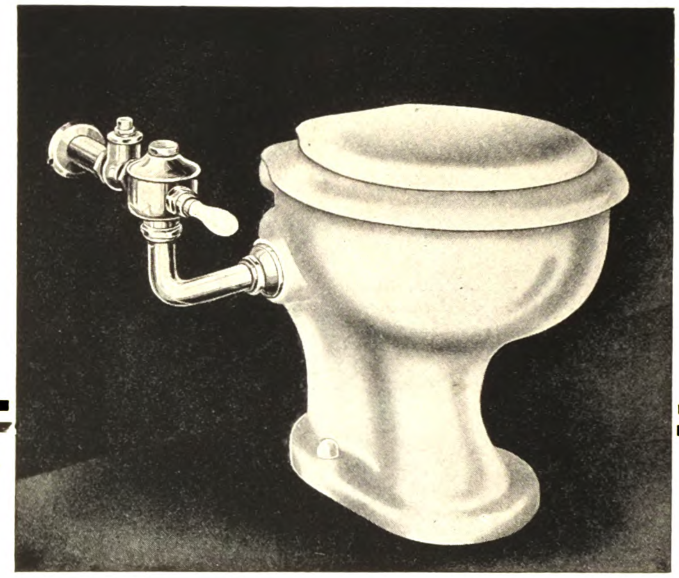


PLATE 1225

FLUSH Haas VALVES

HAAS FLUSH VALVES with their guarantee, covering the replacement without cost of any worn or defective parts within the period of five years, are the architect's protection against any possibility of complaint.

The Haas Valve positively controls water supply under high or low pressure—saves upon water bills, minimizes repair expense.

For the modern white bathroom, No. 1225 siphon jet porcelain bowl with white oval seat, and the Haas Flush Universal Valve with oscillating porcelain handle, form an incomparable combination.

Catalog upon request.

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Capitol

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VINCENNES, INDIANA

Nov. 26, 1924.

Victor C. Knauth Bro. & Co.,
Vincennes, Indiana.

Gentlemen:-

Perhaps this information concerning the Vapor Heating system you have installed in the Alice Manor Apts., will interest you and I believe will be the information desired for your records. There are 130 individual units in my Apartment attached to a Capitol S.S. 278 Steam boiler. During the winter of 1923-24 one hundred forty five (145) tons of coal were consumed. The cost of this amount of coal was $900.00. This amount divided by 3970 square feet of radiation equals $.22-67/100 per square foot of radiation for a complete heating season.

The Capitol semi-smokeless boiler is performing its work in good shape. You have noticed that rarely does smoke appear coming out of the chimney, a thing which is not always true of so called smokeless boilers. I have it from my fireman that he gets on the average, firing periods of twelve to eighteen hours, depending on the weather, I know that this statement is hard to believe but it is true. To what to attribute all this to, I cannot say. It will suffice to say that the boiler, the vapor heating system and the installation of it all is very satisfactory.

Yours very truly,

ALICE MANOR CO.

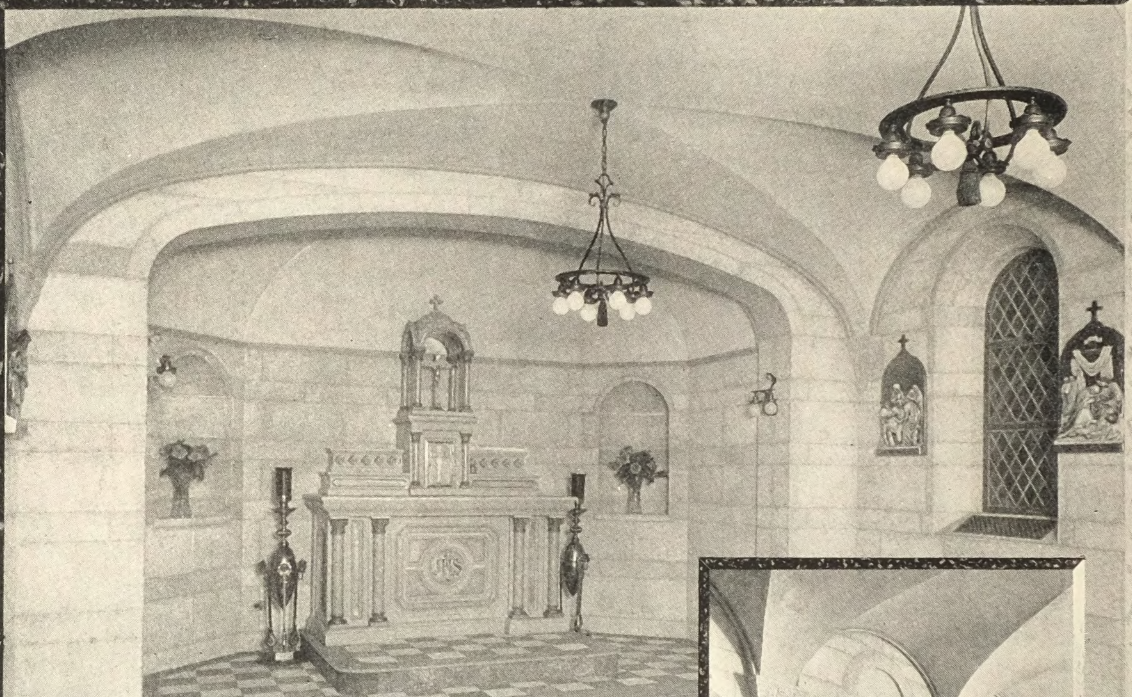
M T Johnson

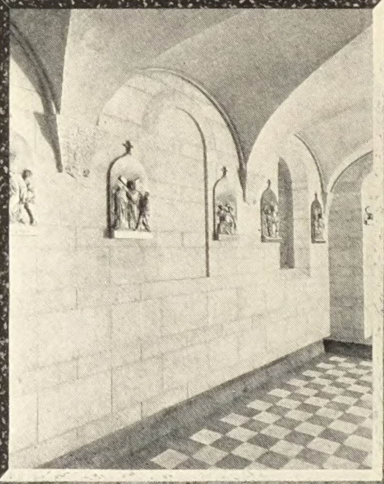
M. T. Johnson,
Manager.

MTJ/K.

UNITED STATES RADIATOR CORPORATION
General Offices, Detroit, Michigan

Boilers





St. Rose of Lima
Chapel and Cloister

Zenitherm Walls and Floors

Architect:
ROBT. J. REILLY

ZENITHERM

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ZENITHERM increases acoustic values, is fireproof, weatherproof and enduring. **ZENITHERM** looks like stone and works like wood.

These distinctive qualities make **ZENITHERM** particularly suitable for all ecclesiastical buildings.

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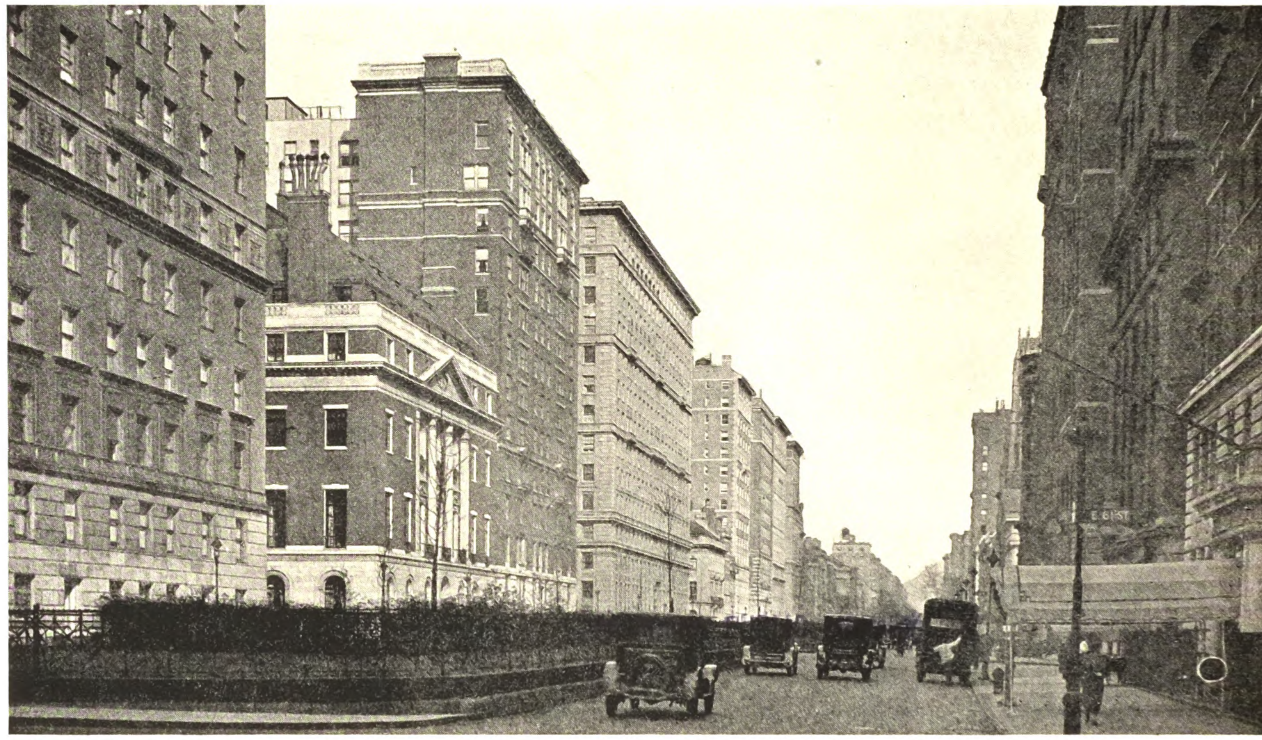
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ZENITHERM

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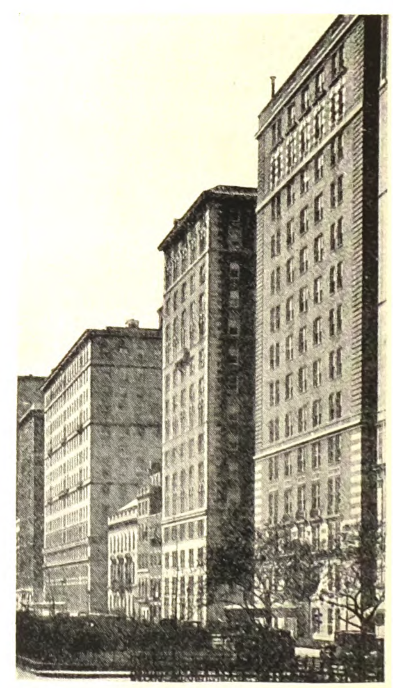
PARK AVENUE, NEW YORK — *Looking northwest from Sixty-first Street*

American Face Brick
Leads the World

NOWHERE else as here in America have the color possibilities of brick for beautiful wall designs been so highly developed. Traveled foreigners are astonished and delighted with the results.

A correspondent of the Manchester Guardian, in an article entitled "The City of Wonderful Heights" (August 14, 1925) thus gives his impressions:

"Discriminating people had never told me that New York had so much beauty. The famous silhouette of New York did not impress me [possibly because I saw it first in a Scotch mist] so much as some individual buildings, notably the Shelton Hotel, and the gay, delicate handsomeness of Park Avenue and Lexington Avenue, with their charming brickwork. The newer the buildings the better in this happy city. The combinations of marble or Indiana stone and brick are usually simple and effective.



PARK AVENUE, NEW YORK
Looking southwest from Sixty-sixth Street

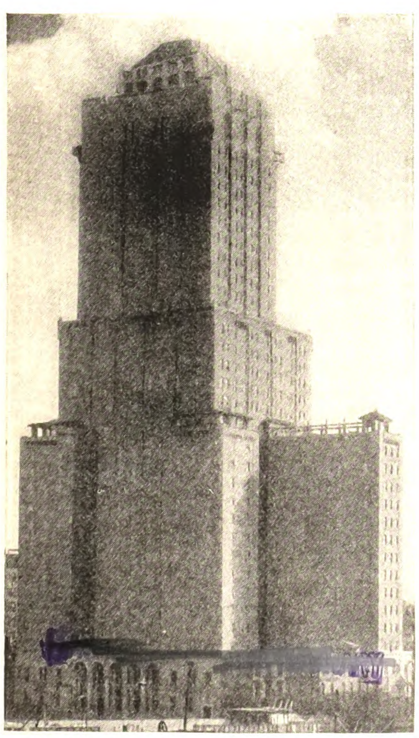
The American architects seem to have given themselves to the study of brick with characteristic closeness and intelligence, and everywhere one came on new signs of their mastery of the subject.



VANDERBILT AVENUE, NEW YORK
Looking northwest from Grand Central Station Viaduct

"Owing to the millions of bricks required for these vast buildings the architects and brick makers find it economically possible to co-operate to produce particular kinds of bricks, and as the bricks have no structural office in these steel-framed cages all sorts of devices can be used to give variety and quality to the surface; passages of slightly projecting bricks, bricks with the joints scraped out at the front leaving the brick edge open, and other devices for an enrichment by shadow of the huge brick surface. In many of the new buildings the influence seems to be Bologna, particularly in the intersecting arches forming a cornice and the use of projecting bricks. The addition of gargoyles, cartouches, and other separate enrichments high up on the face of the building are usually in perfect scale, suggesting careful experiment with models.

"The brick varies in color from an unsuccessful lemon white to deep red, with some particularly fine oatmeal tints in the later buildings that take the sunlight with a radiant sweetness. One had the ridiculous fancy about the Americans that after a generation of breakfast-food eaters the oats were now coming out in their architecture. In the clear, gay atmosphere of Manhattan these oatmeal palaces are delightful, even lovely at times, as they take the glow. [Why should our own new Regent Street not have been of brick?]" J. B.



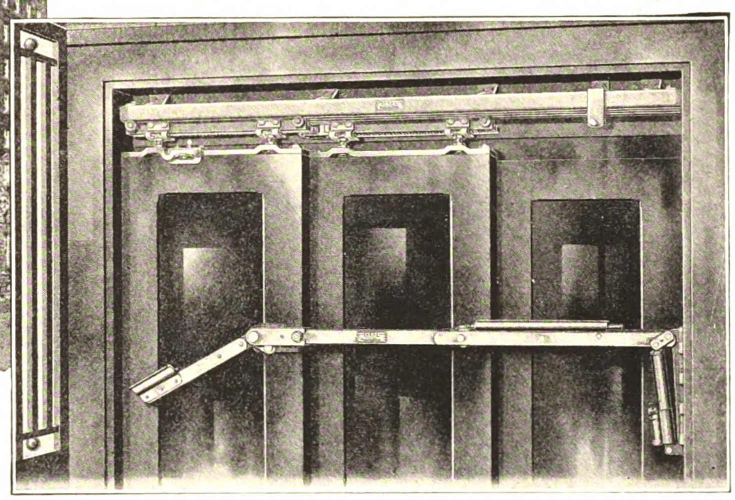
THE SHELTON HOTEL
Arthur Loomis Harmon, Architect

The "different" elevator door hardware



Pearson Hotel, Chicago
Robert S. De Golyer, Architect.
Completely equipped with
R-W Ideal Elevator Door Hardware.

R-W "Ideal" equipment is distinctive.



Exclusive R-W features make *Ideal* Elevator Door Hardware vitally *different* in many outstanding points. These differences account for the smoother, finer, more continuous movement of the doors, insuring a super-service.

The *Ideal alone* has the Controller in which the closing power is on *top the bars*. The spring and checking mechanisms are separate, and can be regulated independent of each other to suit varying door conditions. The handle of each Controller, because of long leverage, starts the door easily. Spring cannot be overwound, and acts positively in closing doors regardless of position of arms. Doors close automatically without noise or slamming.

The Electro-Mechanical Interlock permits the use of a Master Switch, controlling all doors, eliminating the need of a switch in every opening of the shaft, and the liability of trouble and expensive maintenance. The *Ideal* track is dust and dirt-proof, another exclusive feature.

R-W *Ideal* Elevator Door Hardware includes electric or mechanical interlocks, closers and checks, hangers for single-speed, two-speed, three-speed doors; doors operating from both sides, and combination swingout doors.

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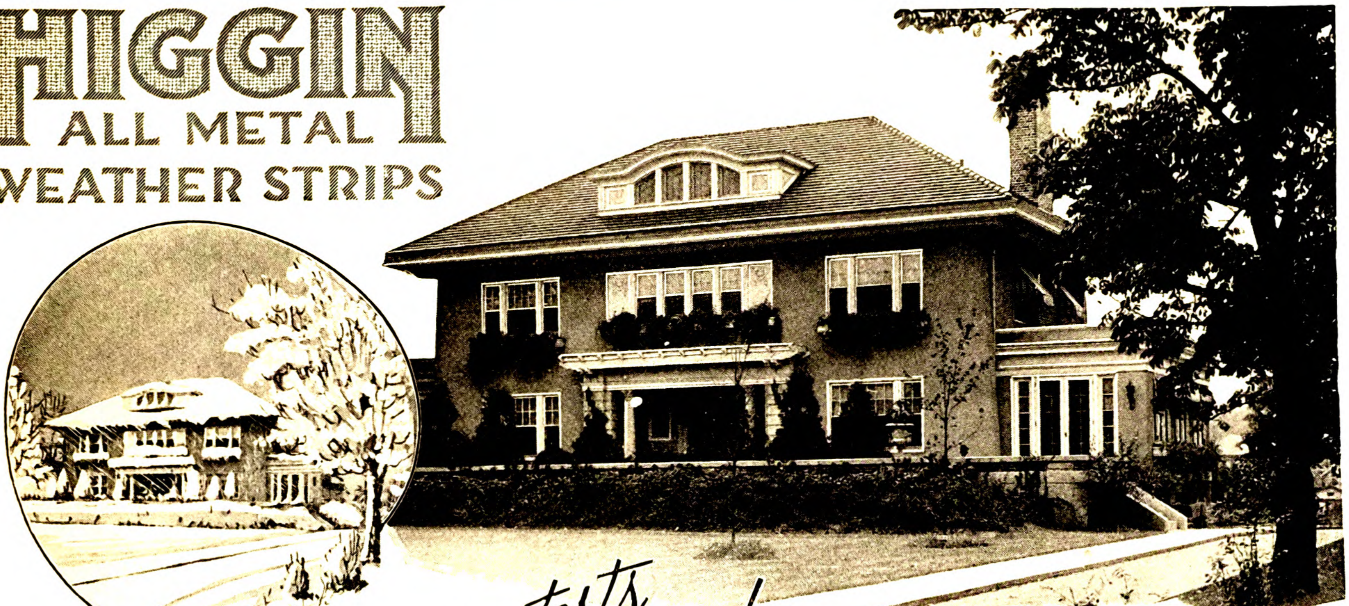
"A Hanger for any Door that Slides."

AURORA, ILLINOIS, U.S.A.

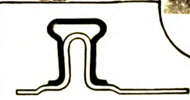
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(622)

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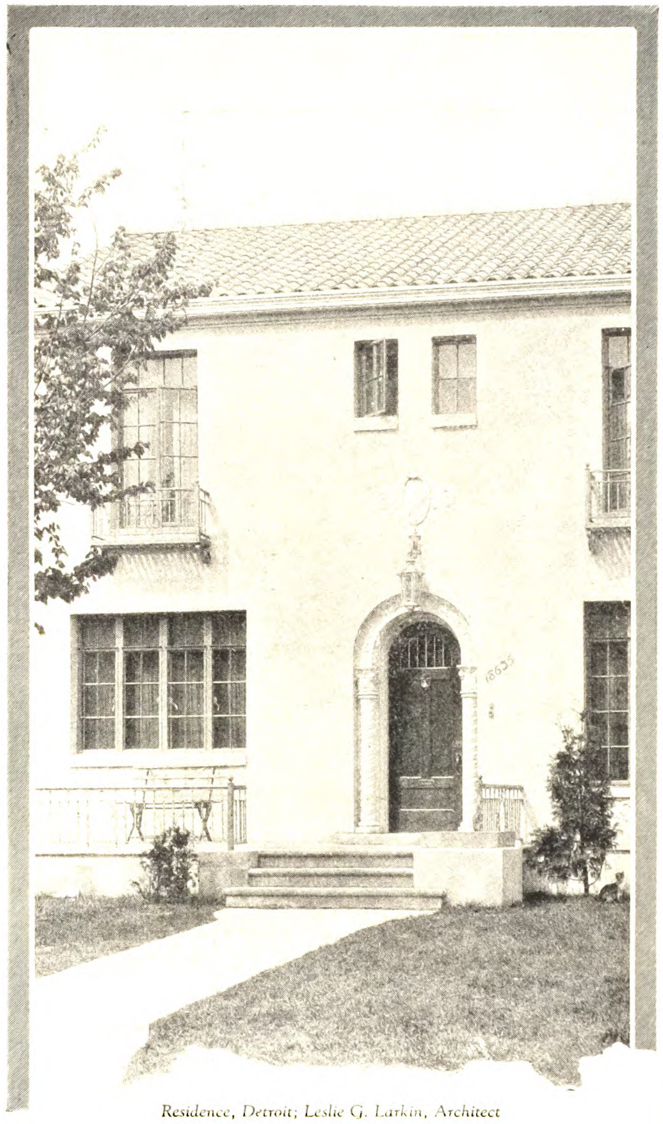
A Higgin service man is within call from your office. Your request will secure his personal co-operation in his specialty, and a crew of trained Higgin fitters will install the job. Higgin service is developed to fully protect the interests of yourself, your client, and Higgin reputation.



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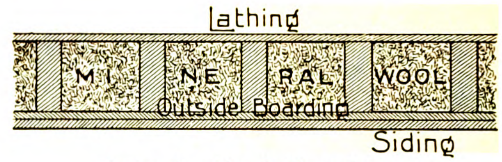
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Section of outside wall of house showing wool between studding

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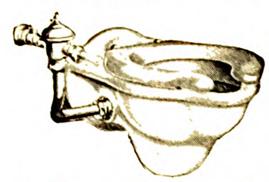
280 Madison Ave. New York



Section of sound-proof and fire-proof partition

Watrous

Flush Valves & Duojet Wall Closets



THE recognized sanitary advantages of the wall-hung closet are supplemented by other important advantages in the Watrous Duojet Wall Bowl. It has solved the problem of *first cost*, and has also removed all chance of clogging and overflowing.

A glance at the illustration above shows how the Watrous Duojet Wall Closet facilitates the work of keeping the toilet room floor clean and sanitary. It also promotes economy in constructing new buildings, as it is not necessary to leave provision in the floor for closet connections; a "furred" ceiling is avoided—also complex fittings.

Again, the Watrous Duojet type eliminates the narrow outlet needed in other wall closets, and thereby prevents clogging, overflowing and heavy repair bills. The Watrous Flush Valve delivers the exact quantity of water required for a thorough flush and refill, and effects a heavy saving in annual water bills.

For full details on the Watrous Flush Valve and Duojet Bowl, write for Booklet CC

PLUMBING DIVISION

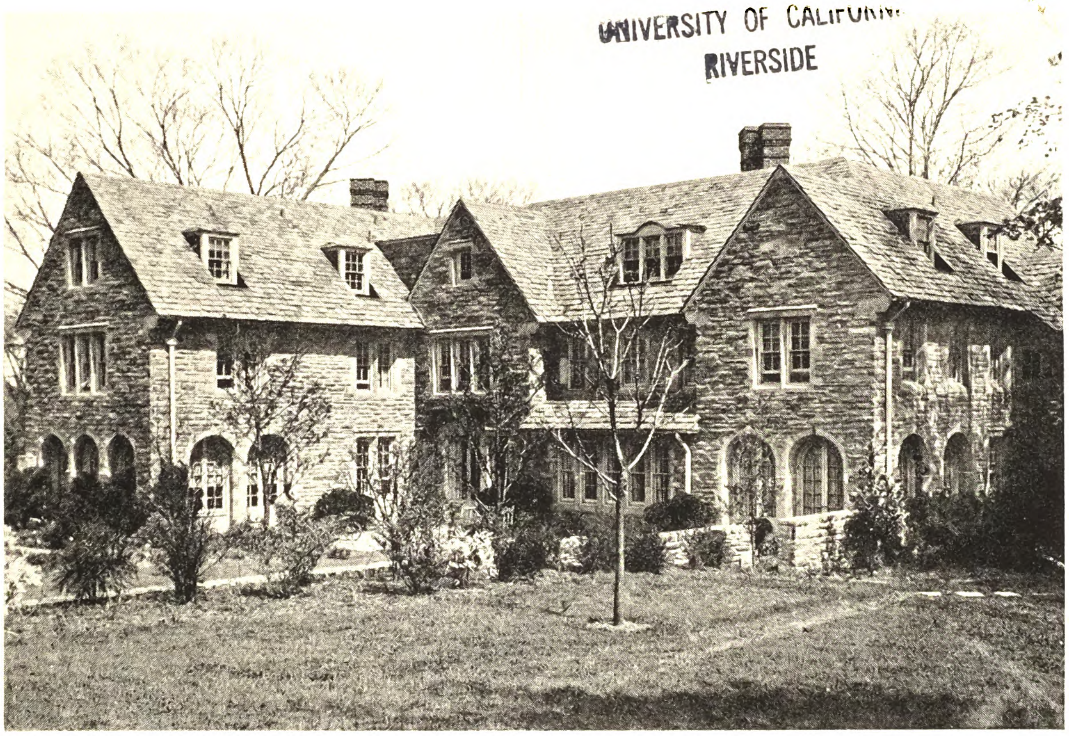
Watrous Flush Valves—Duojet Closets—Self-Closing Basin Cocks—Combination Lavatory Fixtures—Pop-Up Wastes—Drinking Fountains—Liquid Soap Fixtures—etc.

THE IMPERIAL BRASS MFG. CO.

(Established 1885)

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SARGENT
Locks & Hardware



SARGENT HARDWARE through Shields & Bro. — RESIDENCE OF MR. JOHN McGLINN, Overbrook, Pa. — Seeburger & Rabenold, *Architects*

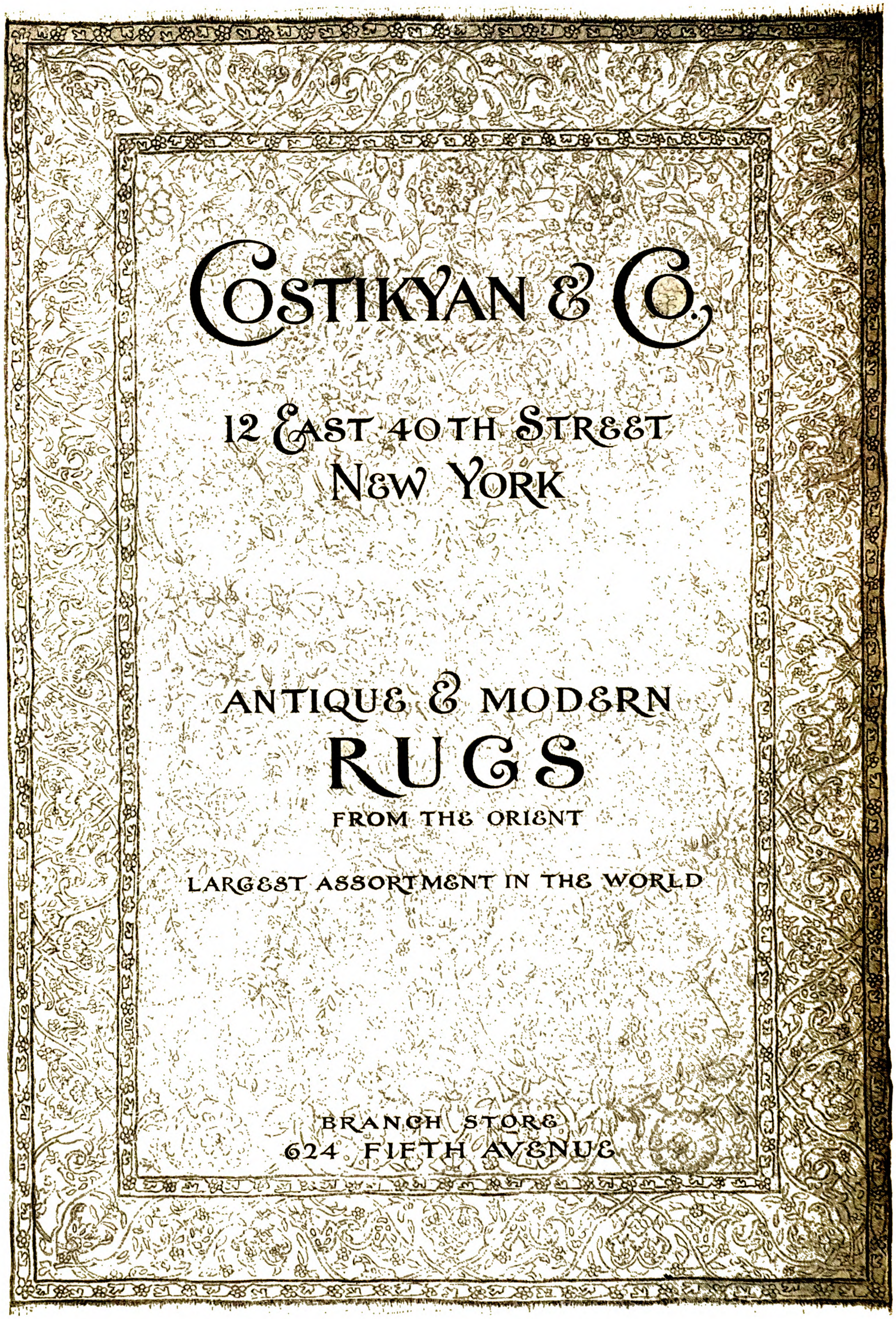
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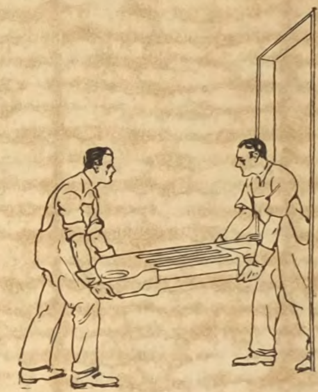
SARGENT & COMPANY, *Hardware Manufacturers*
NEW HAVEN, CONN.

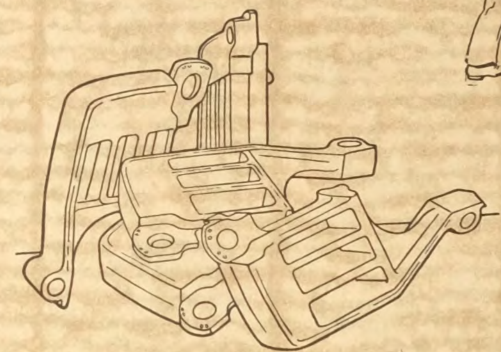
New York: 94 Centre Street — Chicago: 221 W. Randolph Street

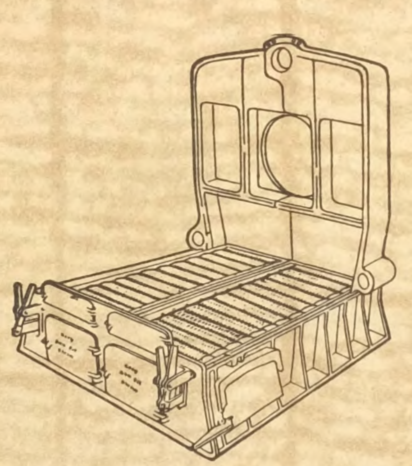
"Details to which Standard Hardware can be applied" are printed in our catalog. We have additional copies of these pages bound with cover for filing, which we shall be pleased to send to architects and architectural draftsmen upon request.

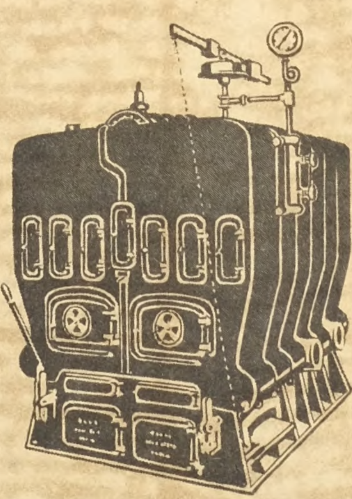


THE DE VINNE PRESS









Goes Through A Narrow Door

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Big as it is, it can be installed at any time without any tear-outs.

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For low-pressure heating it costs less and performs more economically than steel tubulars.

This is a statement we can make without being accused of knocking, as we make both cast iron and steel boilers.

The Big Twin Burnham is made in 7 sizes, and will heat from 7850 to 16,550 feet for steam, and from 12,600 to 27,000 feet for water.

There are eight members to The Burnham Family of Boilers. Each made for a particular place or purpose.

Burnham Boiler Corporation

Irvington, N. Y.

30 East 42d Street
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Representatives
In all Principal Cities

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Harbor Commission Bldg., Toronto
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